

Visual Arts Education In Chicago Public Schools: A Research Study

Directed by the Art Institute of Chicago
Funded by the Chicago Community Trust

THE
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Executive Summary

In the summer of 2010, the Chicago Community Trust (CCT) commissioned four organizations representing four arts disciplines treated in the *Chicago Guide for Teaching and Learning in the Arts (the Guide)*—visual arts, dance, theater, and music—to undertake a project to better understand arts education programs offered to Chicago Public School (CPS) students and teachers by arts organizations. The Art Institute of Chicago was commissioned to lead the visual arts education portion of the project.

The overarching goal for the initiative was to identify how arts organizations can more effectively serve CPS students through arts education programming. Specifically this included a better understanding of the current capacity of visual arts education organizations as well as factors that could improve the quantity and effectiveness of visual arts education programming for CPS students and teachers.

Project Methodology

The primary components of the project were an in-depth online survey and two sets of focus groups, together which sought to create a picture of the current capacity of visual arts organizations to collectively serve Chicago Public Schools students and teachers. These tools were also intended to identify opportunities for further development of visual arts programs and to generate a set of recommendations to funders, to CPS, and to the visual arts sector itself.

Of the 124 organizations that were identified as serving CPS with visual arts education programming, 67 responded to the survey and 36 attended one of the focus group sessions. Two organizations participated in at least one focus group, but did not complete the survey, 20 participated in at least one focus group and completed the survey, while ten participated in both focus groups as well as completing the survey. In collecting survey data, organizations were asked about the format used in their projects.

Visual Arts Education in CPS

Survey data shared the following results about current CPS programming by responding organizations:

- 52% provide residency programs, serving 21,630 students
- 23% provide single visit in school programs, serving 6,034 students
- 19% provide multiple session field trip programs, serving 2,560 students
- 44% provide single session field trip programs, serving 81,767 students
- 27% provide in school demonstration programs, serving 10,201 students
- 27% provide single session, out of school time (OST) programs, serving 2,726 students
- 56% provide multiple session OST programs, serving 8,363 students
- 42% provide one-time teacher workshops, serving 1,010 teachers
- 38% provide multiple session teacher workshops, serving 5,700 teachers
- 16% provide other programming, serving 15,175 students

Factors that Influence Capacity

Specific factors were identified as influential in effective school programming. First, the abilities of schools to work with arts partners are a critical component. Tangible administrative support in planning and implementation, as well as the engagement of classroom teachers and arts specialist greatly improves the ability of arts organizations to serve students. Schools that do not offer clear supports for outside programming demand more resources from partners, thus limiting capacity. Second, arts organizations explained that assistance from CPS central office in connecting initiatives with appropriate schools, teachers or students for their programs is a strong support in building capacity.

Outside of work with specific schools, organizations shared the need to develop collaborative practice. The field of visual arts education needs to develop efficient mechanisms to share professional resources and best practices. The area of assessment and evaluation was identified as one that demands a high level of staff time and program resources, where collaboration and shared practice could be highly beneficial. Professional development of administrators, teachers and artists is also an area of suggested collaboration across programs.

Connecting to *The Guide*

Use of the *Chicago Guide for Teaching and Learning in the Arts (the Guide)* was a primary topic of inquiry for this initiative. Survey responses revealed that more than one half of responding organizations used the *Guide* either never or sometimes. Focus group participants expressed interest in seeing the *Guide* develop into a more flexible and interactive tool that can provide opportunities for organizations to expand their vision, documentation and implementation of work with students and teachers. They would like to see explorations of pedagogy and methodology, looking at innovation and the impact of the arts to go beyond traditional learning objectives. In particular, they would like to see the Making Connections category of the learning strands be expanded and perhaps separated into multiple strands. They see the *Guide* as most useful as a resource for thinking about the work of an initiative, a set of checklists and inspirations to review and revise current programs.

Program Goals for Visual Arts Education

The diversity of visual arts education organizations in Chicago is an important factor in considering the work they do. Even within an individual organization, the goals for different types of programs may be widely variant. The *Guide* categorizes learning objectives and standards into four strands, Art making, Art Literacy, Interpretation/Evaluation and Making Connections. We asked organizations to consider their program goals within this framework and received a multi-layered response.

While organizations agreed that the strands were all important to student arts learning, they also argued that categorization of their programs into a specific strand was counter-productive. They explained that their work with students, even individual activities often have elements of all four strands. While some lessons, or even projects may have learning goals that can be confined to one strand of the *Guide*, it is the exception rather than the rule. In addition, they believe that the categorization needs to be more fluid and expansive, shedding light on the connective tissue between the various strands.

Organizations also emphasized that their purposes are often to use the arts to achieve goals that are beyond the strands represented in the Guide. Other programmatic goals that emerged from the survey responses were: cultural understanding, communication and social/emotional development, citizenship and community engagement, academic skills and connections, college and career readiness, and developing teachers skills and understanding of visual arts education.

Opportunities for Increased Capacity

The primary goal of this initiative was to identify ways to increase the capacity of visual arts education organizations. In moving toward recommendations for the field around this objective, we asked visual arts education organizations to consider what factors would have a substantial effect on either the number of CPS students and teachers they serve or the number of contact hours they provide to students and teachers.

The top six responses for increasing capacity for service to students or teachers were:

- Greater ability to identify schools that may be interested in my programs
- A better way to identify schools that can participate in their programming
- More support from school leadership
- More support from teaching staff in schools
- More consistent school personnel/leadership/staffing
- More support from CPS central office (Office of Arts Education)

We also asked survey respondents about a list of possible areas for building capacity in visual arts education organizations. While there was not strong consensus around any specific area, some items received more support than others. The five areas identified as most helpful for future support included:

- Assessing student progress toward learning objectives
- Establishing evaluation methodologies
- Understanding how to work better with principals
- Developing a common language and goals with classroom teachers
- Understanding how to work better with classroom teachers

Recommendations

A set of recommendations were developed through the AIC analysis of the survey as well through discussions in the post-survey convening of the sector. These recommendations are organized into six areas for potential change: Use of the Guide, CPS Structures, CPS School Structures, Research/Advocacy, Communications/Marketing and Program Resources. The AIC and focus group participants used these categories as an organizational tool for reviewing the entire data set and developing the following recommendations for four stakeholder groups: Funders, CPS Schools, CPS District Offices, and Visual Arts Organizations. While too numerous and varied to summarize here, pages 35-44 in the full report provide the complete set of recommendations. In addition to these suggestions, a set of questions for further study is also included at the end of the report.

Overview of Project

In the summer of 2010, the Chicago Community Trust (CCT) commissioned the Art Institute of Chicago (AIC) to undertake a project to better understand visual arts education programs offered to Chicago Public School (CPS) students and teachers by arts organizations. Along with the AIC, three other organizations were commissioned to complete similar projects for the arts disciplines of dance, music and theater: Hubbard Street Dance Chicago, Ravinia Festival and The League of Chicago Theaters.

The overarching goal for the initiative was to identify how arts organizations can more effectively serve CPS students through arts education programming. Specifically this included a better understanding of the current capacity of visual arts education organizations as well as factors that could improve the quantity and effectiveness of visual arts education programming for CPS students and teachers.

The AIC team established the following set of objectives to guide the project:

1. To assess the capacity of individual art organizations to serve CPS students and teachers (in a given year) in order to understand the collective capacity of the sector to serve the CPS system;
2. To understand how arts organizations do or do not make use of the *Chicago Guide for Teaching and Learning in the Arts* in program development, implementation, teaching, and evaluation in order to build a common language and understanding within the sector of the potential effectiveness of the Guide;
3. To gather, based on the above, a set of recommendations from arts organizations about current and future priorities for most effectively employing the collective capacity of the sector and a common language in serving CPS.

In order to answer the questions leading this project, a plan of research and response was initiated. Potential participants included all organizations offering visual arts education programs to CPS students, in both school and non-school locations, both during the school day and during out-of-school time. Initial meetings were held to discuss the project goals and were open to all organizations in the sector. An online survey was conducted to collect a set of data around project goals. The results of this survey were then shared with participants and utilized to develop a set of recommendations for the field. This report represents the totality of that process and will be shared through e-mail with all participants and with the public via the Chicago Community Trust website.

Methods

Crafting a Plan for Data Collection

The AIC began in June 2010 by establishing a project team, creating a timeline and discussing the project with the other organizations who had received similar grants. All four organizations agreed to collaborate in the development and implementation of an arts education survey. This decision would allow one survey to go out to all arts education organizations, with some common questions. Other questions would be developed for each of the four specific sectors so that each grantee could customize the survey for their particular arts discipline. In addition to traditional visual arts education organizations, the AIC team decided to include media arts organizations and

design organizations in their list of survey recipients. The areas of media arts and design were not included in any of the other sector's work, yet are important areas of arts education. Visual Arts often has clear links to both design and media arts. Including them with the visual arts education sector seemed an appropriate way to capture the work of these organizations.

Developing the Online Survey

By November 2010, in collaboration with the other sector organizations, Slover Linett Strategies was hired to help refine and administer the online survey. The following set of objectives was established to guide the research:

1. To assess individual arts organizations' capacity for serving CPS students through arts education programs
 - Determine number of CPS students and teachers currently served and the average # of contact hours per participant (both in CPS and out-of-school)
 - Gauge approximate size and nature of organizations' "untapped capacity" (i.e., organizations' ability to reach more participants using their existing resources, including how/where/through what forms they could increase this capacity)
2. To Identify opportunities for (and barriers to) arts organizations reaching more students and/or reaching them more effectively
 - Understand what arts education providers need in order to increase their capacity, and what is preventing them from doing so now
 - Understand how the Guide can help increase capacity and effectiveness (see below)
3. To determine how arts organizations are using and could use the Chicago Guide for Teaching and Learning in the Arts to develop and provide programs
 - Determine the tools/resources currently used to guide program planning and implementation, including the Guide
 - Identify current uses for the Guide and needs/uses that the Guide could serve in the future

Creating a List of Participants

The AIC team worked to develop a list of potential organizations for involvement in the process. In generating the list, the Chicago Arts Learning Initiative (CALI), and CCT were invited to submit organization names. Additionally, the AIC team researched several areas for possible names, including museums and media arts and design education organizations. At the same time, CALI was conducting an arts education survey along a similar timeline, and we agreed to collaborate in a series of e-mails that would solidify the contact information for all survey participants. All organizations whose information was submitted for the list were sent an initial e-mail informing them of the project, asking for clarification of contact information and confirmation that they provide visual arts education services to CPS.

Conducting Initial Meetings with Visual Arts Partners

While working to clarify the list of partners for the project, the AIC team brainstormed a broad list of potential questions for the survey. This list was then revised and formatted to represent a potential survey draft. All of the organizations that had been identified were invited to attend one of two meetings where the project was explained and the initial set of draft questions were shared for feedback. At each of the two meetings, AIC team shared the goals and timeline of the project. In addition, a CPS representative presented an overview of the *Chicago Guide for Teaching and*

Learning in the Arts. Following this presentation, participants were given a copy of the draft survey and worked in teams to review and revise the document. Each group was asked to comment on what they felt was missing, what they thought might be difficult to ascertain through a survey, and what might be beyond the scope of the project. They were also asked to identify confusing vocabulary or other concerns they had about the survey. Participants shared that they felt the draft survey was too long and complicated, and gave specific ideas for improvement in both wording and content. The feedback provided had a substantial effect on the scope and focus of the final survey. Participants expressed their willingness, despite its length, to complete the survey, and their interest in the final data set.

Fielding the Survey

With consideration to the feedback we received, we eliminated entire sections of the draft survey and further refined elements of almost every question. While some recommendations were not technically possible, given the online nature of the survey, the team reviewed multiple drafts to create a final version. Working in partnership with Slover Linett Strategies and the other three arts sectors, the survey was finalized by January and fielded in February. A copy of the full survey is included at the end of this report. See Appendix IV: Visual Arts Education Survey. The total list of visual arts education organizations that were asked to complete the survey included 126 names. Of these names, two responded that they did not conduct visual arts education programs with CPS students. Of the 124 that remained on the list, 67 responded to the survey, giving the project a survey response rate of 54%. The initial results were analyzed by the project team for presentation to all participants.

Post-Survey Conversations with Visual Arts Partners

The AIC team analyzed the survey data over several weeks, looking closely at both the qualitative and quantitative responses and identifying questions that emerged from the information. Several sets of data were organized for presentation to the sector and an agenda for further conversations was developed. Two meetings were held in order to share the results, analyze particular aspects of the data that emerged as interesting or significant, and develop final recommendations for this report. Each meeting began with sharing of quantitative data collected to represent demographics about the visual arts education field. Then, participants broke into groups to discuss two key themes, “working with schools” and “thinking about assessment methodology”. These conversations were followed by an overview of data collected about the *Chicago Guide for Teaching and Learning in the Arts*. Participants worked in teams to generate a set of recommendations about use of the Guide in visual arts education. Finally, an additional set of data around the theme of “building capacity for visual arts education organizations” was shared. Again, respondents broke into teams to craft specific recommendations for different stakeholder groups. A final discussion around these recommendations closed each meeting.

Beginning to Create a Common Vocabulary

In crafting the survey, we attempted to clarify vocabulary that might be interpreted in different ways. Though the expertise of both arts and research consultants was utilized, a few of the terms used in the survey were confusing to some respondents. Analysis of survey results showed that terms were interpreted differently by some respondents. This was particularly evident in items where respondents selected “other” as a response. Often, these responses fit within one of the

categories provided, demonstrating a need to further clarify these terms. It is hoped that this report will be a first step in clarifying common language for the field. One of the recommendations at the end of this report includes projects that would further clarify the language that defines our work.

Creating a Final Report

Following analysis of the final meetings and all data collected by the project, a draft report was created to assemble all the information gathered through this project. This document was shared with four critical readers for revisions. A final report was then shared with a set of arts education stakeholders and their feedback was incorporated. The following sections are contained in this analysis of the data collected by this project:

- Current Visual Arts Education Services
- Who Provides Visual Arts Education Programming
- Working with CPS Schools and District Offices to Provide Visual Arts Education Programming
- Collaboration with Other Organizations to Provide Visual Arts Education Programming
- Assessment in Visual Arts Education Programming
- Resources and Tools for Program Development and Improvement
- Program Goals for Visual Arts Education
- Opportunities for Increasing Capacity
- Recommendations for Visual Arts Education Stakeholders

For the purpose of brevity, in this report the term visual arts is used to encompass all of the disciplines in the purview of the survey:

- Fine Art Making – drawing, painting, sculpture, printmaking, photography, ceramics, textiles
- Art Interpretation – interpretation and appreciation of art
- Media Arts – film, video, sound, new media
- Applied Arts, Architecture and Design – built environment, graphic design, industrial design, fashion design, interior design
- Public Art, Mural Art – murals, mosaics, sculptures

A full list of all participants in this project is included at the end of this report. See Appendix V: Participants in Visual Arts Education Research Project.

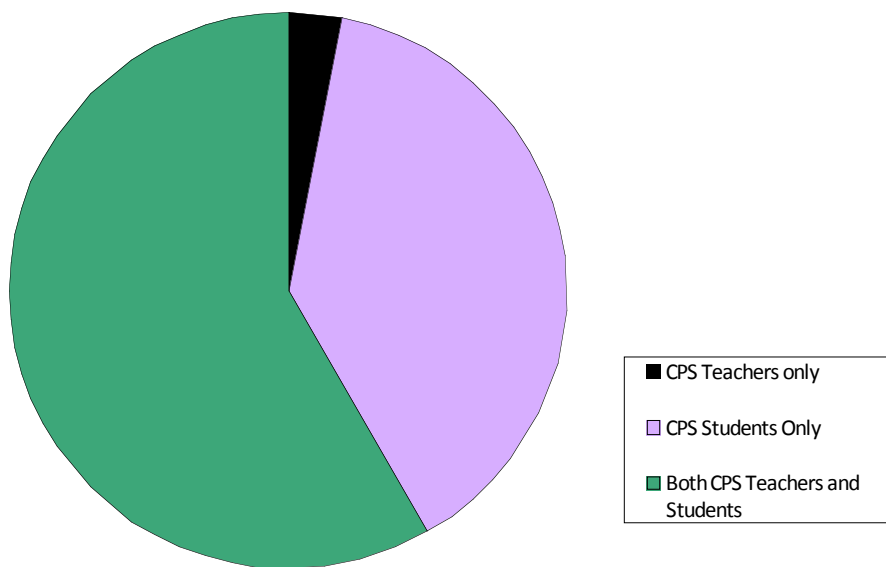
Current Visual Arts Education Services

The Chicago Public Schools system is served by a large network of organizations that provide visual arts education to students and training in visual arts education for teachers. The following data from the survey provide a snapshot of how and with whom the field works.

Audience for Programming

Of the 67 organizations that responded to the survey that provide visual arts education programming in CPS, more than half work with both elementary and high school students, while approximately one quarter work solely with either elementary or high school students. Over half of these organizations work with both teachers and students, while only two organizations work solely with teachers, leaving 28 organizations (40%) that work solely with students. When asked about their programming in total, both within and outside of CPS, 33% of organizations do 90% or more of their arts education work with CPS students/teachers, while 55% of organizations do 75% or more with CPS students/teachers and 65% of organizations do 50% or more with CPS students/teachers.

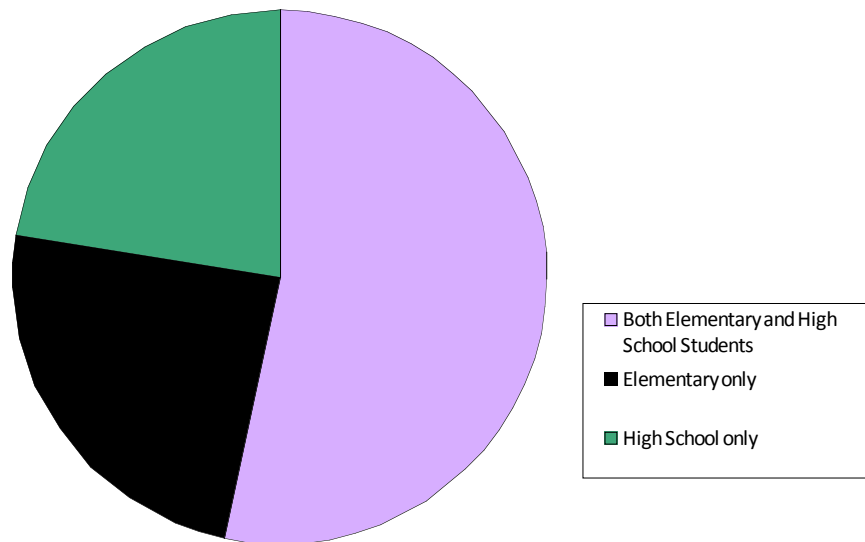
Audience for CPS Programming



Grade Level for Programming

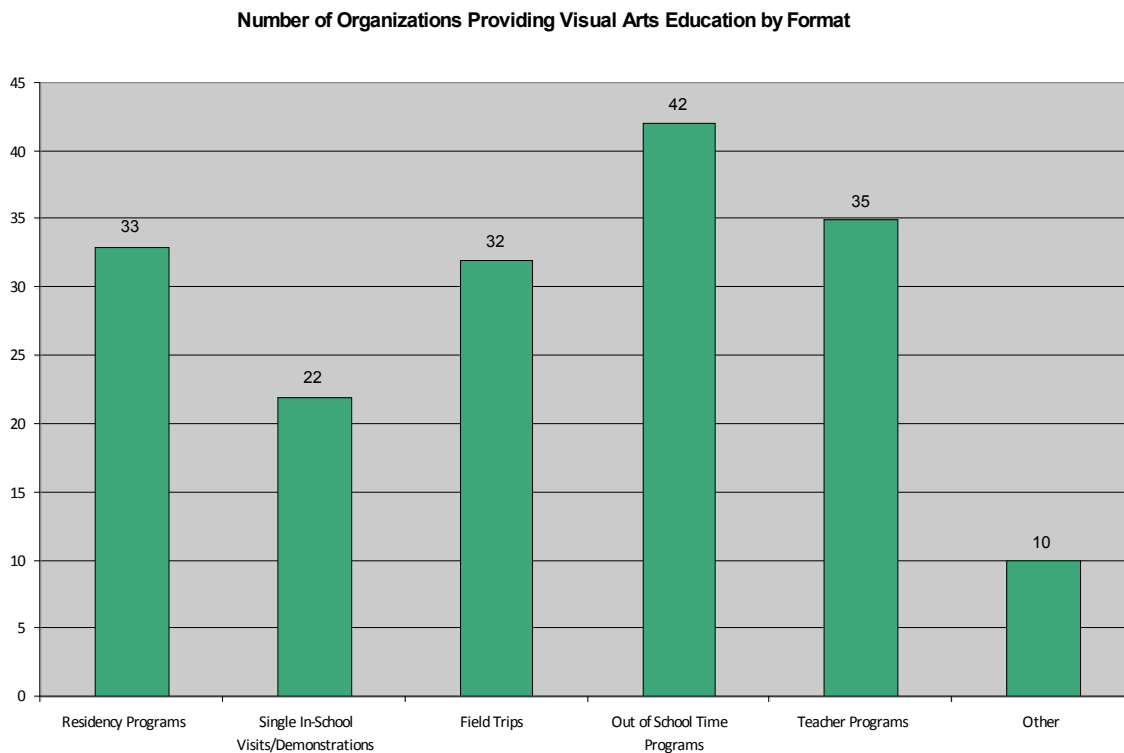
In order to understand the distribution of art education provided by arts organizations across grade levels, the survey broke respondents into three categories, K-8 only, High School only or Both K-8 and High School. More than half of survey respondents, 54%, serve both K-8 and High School students and/or teachers. While 22% serve only High Schools and 24% serve only K-8 students.

Grade Level For Programming



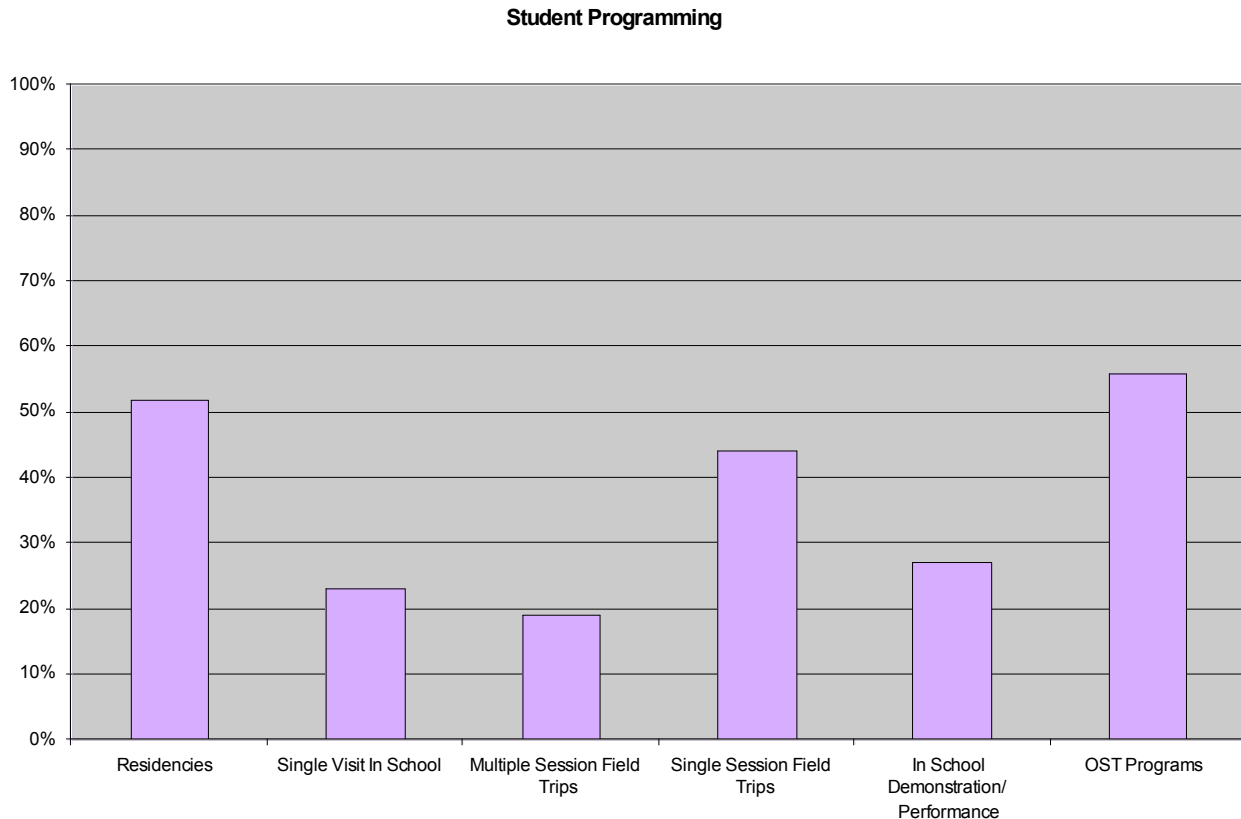
Program Formats

Responding organizations were asked to provide aggregate data about their programs by program format. As already mentioned, some confusion about the definition of formats of programs yielded a larger than expected data set for “other.” Respondents were asked to categorize their programs into the following format categories: residency programs, in-school visits/demonstrations, field trips, out of school time programs (OST), or teacher programs. Of the organizations that responded to this question, 33 organizations offer residencies, 22 offer single visit in-school visits or demonstrations, 32 offer field trips, 42 OST programming, 35 provide teacher programs and 10 organizations categorize some or all of their programming as other than those listed above.



Student Programming

Looking specifically at student programming, 52% of respondents provide in school residency programs while 23% provide single visit in school programs, 19% provide multiple session field trip programs, 44% of respondents provide single session field trip programs, 27% of respondents provide in-school demonstration programs, 27% of respondents provide OST single session programs, 56% of respondents provide OST multiple session programs.



Teacher Programming

For programming provided specifically to teachers, 42% of organizations provide one-time teacher workshops and 38.5% provide multiple session teacher workshops.

Trends in Programming Formats

Within these format categories, a few audience trends emerge. OST programs are more likely to serve only students than other formats (48% of organizations). For all other program formats, 65% or more of organizations reporting serve both students and teachers. Residency programs are more likely to serve K-8 students only (75% of organizations), with 50% of OST programs reporting delivery of programming to only K-8 students. For all other formats, 35% of organizations serve exclusively K-8 audiences.

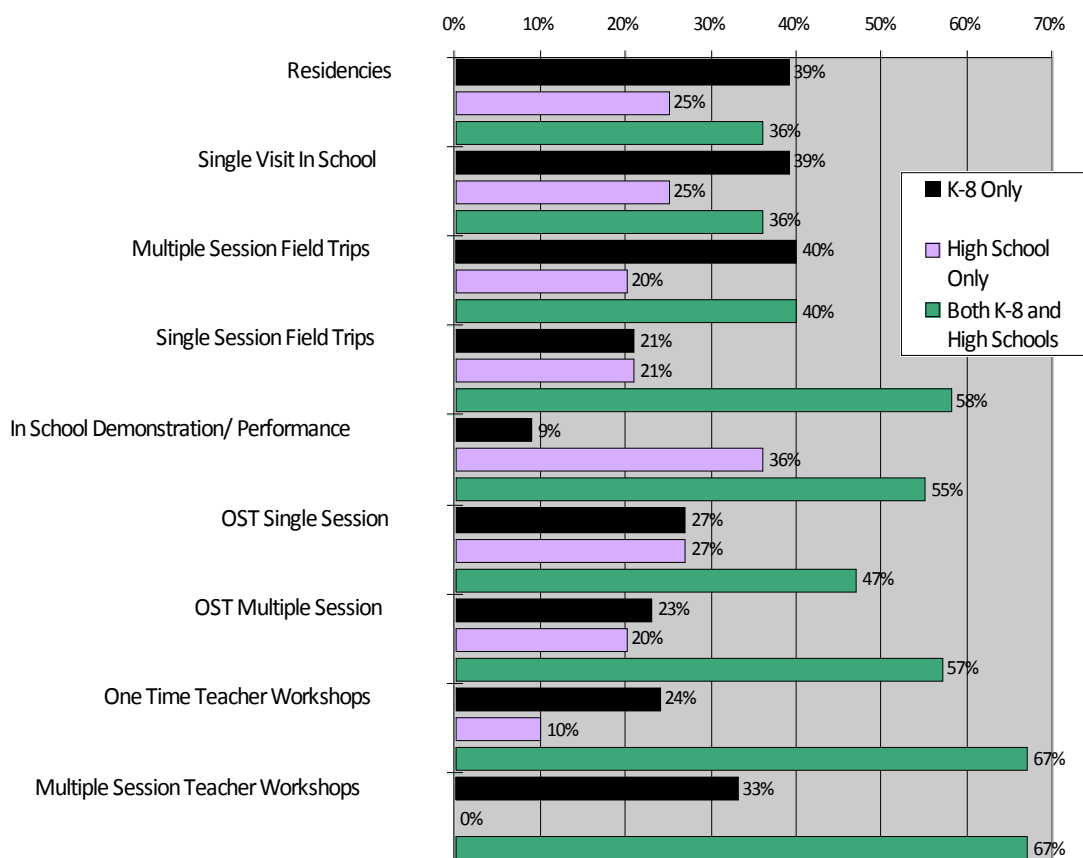
Most organizations provide multiple program formats, thus the combined response percentages totaling more than 100%. Including both student and teacher categories, 75% of organizations

provide more than one program format. Additionally, 16% of respondents describe their programming as other than those categories described above. A Venn Diagram showing the crossover among all format types is included in at the end of this report. See Appendix III: Overlap in Formats, Types and Goals.

Programming by Grade Level

In addition to the trends above, the survey collected data on grade levels served for each format type. Most program formats have a large percentage of organizations serving both K-8 and High School, rather than an exclusive focus on one of the two segments. However, three groups—residencies, single visit in-school programs, and multiple session field trips—have more respondents that serve only K-8 students. This response trend creates a question about the reasoning behind these choices. Are K-8 schools more accessible? Are these organizations’ programming options more appropriate for this audience? Are there barriers to incorporating arts education programming at the high school level that could be addressed? In addition, in-school demonstrations/performances are represented by far more organizations that serve High School students than those that serve K-8 only. What are the reasons for this? Are there perceived differences between the language of “single visit in-school” versus “in school demonstration/performance” that affected these responses? There are other potential reasons for this data that could also be explored.

Percentages Served by Grade Level by Format



Number of Contact Hours and Weeks by Format

Student Programs

Each program described the number of student contact hours per week as well as weeks per session. The averages of all numbers provided are included below, by program format.

Program Format	Contact Hours Per Student Per Week	Weeks Per Session
In school residency programs	3	11
Single visit in school programs	3	1
Multiple session field trip programs	3	4
Single session field trip programs,	3	1
In-school demonstration programs	3	1
OST single session programs	8	4
OST multiple session programs	8	13

It is interesting to note the “magic numbers” of 3 contact hours per week for school day programming and 8 contact hours per week for out of school time programming. Based on the way the questions were posed and responded to, it is difficult to assess the accuracy of this data. Experience would suggest that it is difficult for single session field trip programs to exceed 3 hours, and similarly it is hard to imagine a one time out-of-school time program that would exceed 8 hours in length, as there would have had to have been responses higher than 3 and 8, respectively, to create these averages. It is possible that a misunderstanding of the question/category caused an inaccurate report. The AIC team surmised that the data could have been skewed by varying definitions of the term “single session.” Are the 8 average contact hours in a week in a single day session, as in a full day Saturday program, or a single week with four days of two hour programming? Regardless of the uncertainty, these numbers provide a starting point for understanding the various degrees of a visual arts education experience in each format type.

Teacher Programs

Contact hours for teachers were asked only as a total, rather than as hours per week. As in the student programming section, data in the chart below also bring up questions about how participants responded. The fact that the average total contact hours for one-time teacher programs was 15 hours suggests that some organizations included multiple-day programs in the category of “one-time teacher workshops.” Again, despite the ambiguity of the data, it is important to note that the averages are significantly high for both options, suggesting that the responding organizations offered more in-depth professional development programs.

Program Format	Total Contact Hours Per Teacher
One-time teacher workshops	15
Multiple session teacher workshops	24

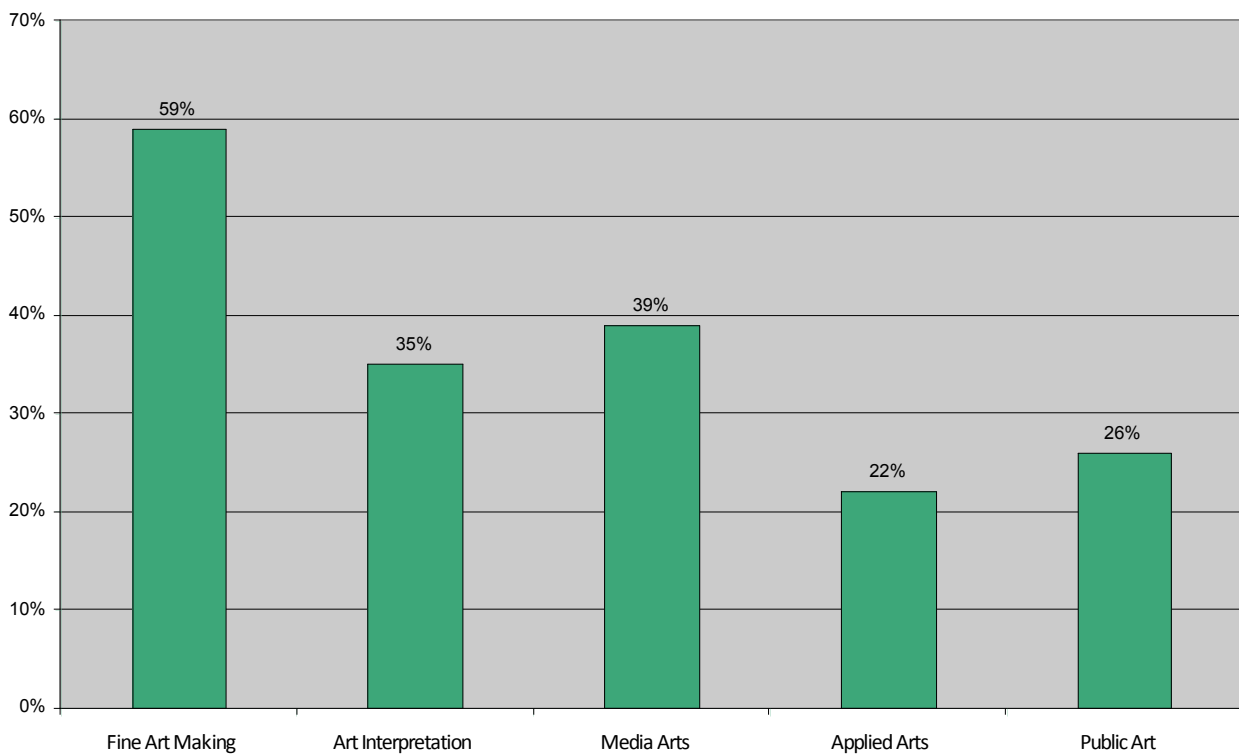
Types of Visual Arts Programming

Respondents also described the types of visual arts programming they provide. Five categories were created to help define the various types of visual arts being taught in schools. These categories were described as follows:

- Fine Art Making – drawing, painting, sculpture, printmaking, photography, ceramics, textiles
- Art Interpretation – interpretation and appreciation of art
- Media Arts – film, video, sound, new media
- Applied Arts, Architecture and Design – built environment, graphic design, industrial design, fashion design, interior design
- Public Art, Mural Art – murals, mosaics, sculptures

Of the organizations responding to the survey, 58% provide fine art making experiences, 36% provide art interpretation experiences, 39% provide Media Arts experiences, 20% provide Applied Arts/Design experiences, 27% provide Public Art experiences, while 20% describe their programming as other than those listed above. As mentioned in the methods section in this report, responses listed in the “other” section seemed to fit within the examples above. For example, “set design” and “architecture/built environment” were two examples that could fit within the Applied Arts, Architecture and Design category.

Percentage of Organizations Providing Types of Visual Arts Programming



Trends in Type of Programming

In reviewing the audiences served by different types of visual arts education programming, few key differences emerge in terms of the audience served. However, it is interesting to note that 100% of those responding organizations that only serve K-8 (14 organizations) provide fine art making experiences, while 23% of organizations (3 organizations) that only serve High School only provide fine art making experiences. This trend was highlighted by both the AIC team and in focus group conversations as an interesting topic for inquiry. Does this data represent an effort to choose developmentally appropriate tasks for younger students, regardless of the specific visual arts content of a lesson? Do organizations feel that art-making content is more appropriate for younger audiences? Are high school students missing out on these opportunities due to barriers that could be addressed? Further research into this finding could help to elucidate the reasons for differences in programming offered to K-8 and high school classrooms.

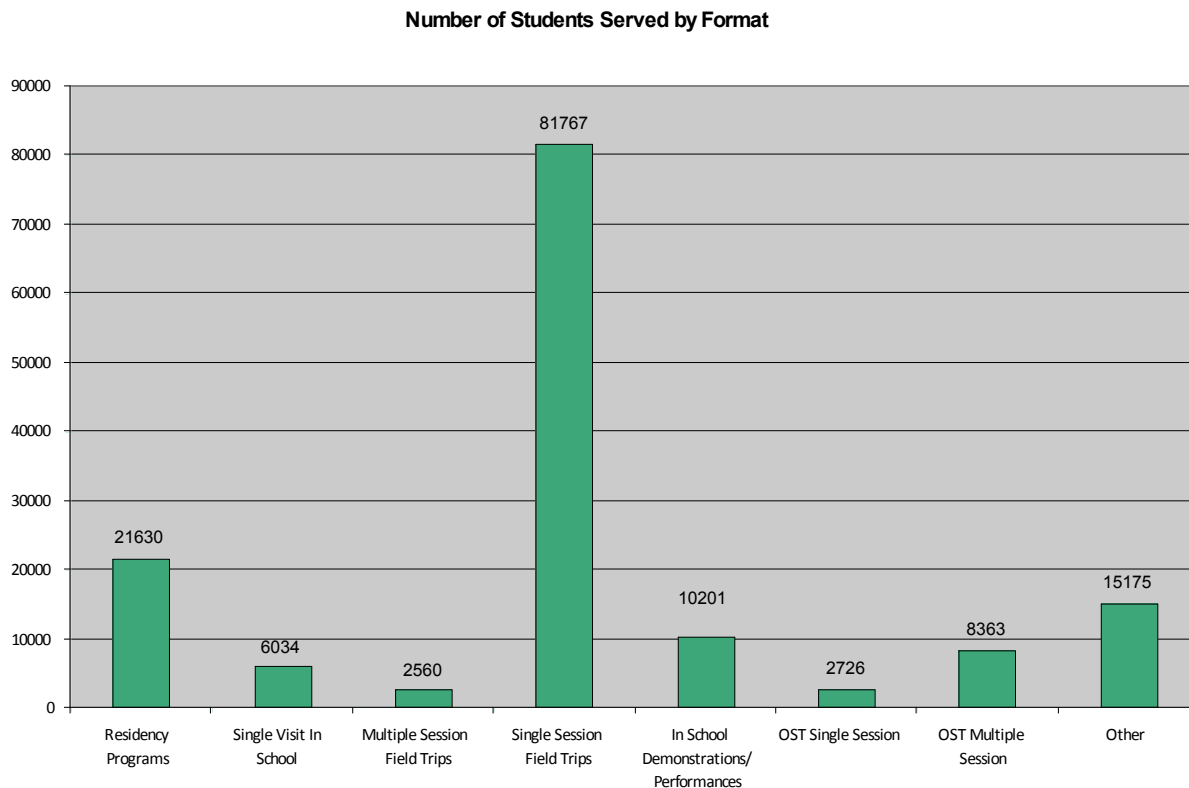
Additionally, 53% of responding organizations provide programming in more than one of the types listed. A Venn Diagram showing the crossover among all visual arts types is included in at the end of this report. See Appendix III: Overlap in Formats, Types and Goals.

Numbers Served by Visual Arts Education Programming

The numbers served by visual arts education programming were collected by the format categories highlighted above (residencies, field trips, etc.). Organizations reported their numbers served by format category, so there is potential for overlap of data, making it impossible to calculate a total number served across the sector. However, the totals shared below demonstrate the very large contribution of services provided by visual arts education partners in working with CPS students and teachers.

Numbers of Students Served

Single session field trips are provided to the greatest number of students, with residencies, single visit in-school demonstration/performances and other types of programming all serving greater than 10,000 students each. Out-of-school time programs (OST), single session school visits and multiple session field trips serve between 2,000 and 10,000 students each. Totals for each category are shown in the chart below.



Number of Teachers Served

The survey included categories of teachers served in one-time workshops as well as multiple session workshops. Organizations reported 1,010 teachers served in single session programs, while 5,700 were served in multiple session initiatives.

Location of Programs

Visual arts education services are provided in various locations throughout Chicago. While some programs are offered in CPS schools, others involve trips to cultural resources available in the city.

Additionally, many organizations offer facilities that provide resources not available in the school environment. Of those completing the survey, 53% deliver programming in their own facility, 77% in a CPS classroom, 36% in a CPS art room, 20% in a park district facility, 22% in another arts organization's facility and 28% in other locations. Examples of interesting locations described as "other" include city streets/building sites, women's shelters, neighborhood sites, college/university facilities, churches and cafeterias.

Funding of Programs

The programs described in this project are supplementary and complimentary to the direct visual arts education services provided by CPS through its staff of certified visual arts educators. In order to provide these services, organizations must secure funding to sustain their programs. Financial support of these programs comes from a variety of sources, from CPS to parents to grant funding.

Participants in the survey shared the following responses about their funding:

- 82% of organizations receive funding from foundation grants
- 62% from other contributed income
- 43% from fees paid by participating schools
- 16% from fees paid directly by students/parents
- 26% from other sources
- 3% from fees paid by CPS central office

Trends in Funding by Format Type

In looking at the types of services or organizations relying on particular funding streams, several interesting trends emerged. Each of the items below raise further questions about why organizations receive the types of funding they do.

- 90% of organizations that provide residencies receive funding from foundation grants
- 65% of organizations with budgets less than \$500K receive funding from foundation grants while 100% of organizations with budgets between \$500K - \$1M receive funding from foundation grants
- 93% of organizations with budgets greater than \$1M receive funding from foundation grants

Other interesting trends emerged related to funding from schools. Again, the items below raise questions about the circumstances that create these patterns and how they may be better understood in order to expand visual arts education services provided in schools.

- 61% of responding organizations that serve only K-8 students receive funding from fees paid by participating schools while only 23% of organizations that serve only High School students receive funding from fees paid by participating schools
- 64% of responding organizations that provide visits or demonstrations to schools receive funding from fees paid by participating schools while 70% of organizations that provide other program formats receive funding from fees paid by participating schools
- Other program formats have approximately 50% of their funding contributed by participating schools.

Who Provides Visual Arts Education Programming

Visual arts education services are provided by a diverse group of organizations. The percentages of organizations with various total annual organizational budgets completing the survey are as follows:

- 8% annual budget of less than \$50K
- 8% annual budget of \$50K – \$100K
- 10% annual budget of \$100K – \$250K
- 17% annual budget of \$250K – \$500K
- 10% annual budget of \$500K – \$1M
- 22% annual budget of \$1M – \$2M
- 10% annual budget of \$2M – \$5M
- 15% annual budget of greater than \$5M

Organizations also described their CPS arts education budgets as a percentage of their total annual budget. Their responses were as follows:

- 43% report that 0-19% of their annual budget goes to CPS arts education
- 17% report that 20-39% of their annual budget goes to CPS arts education
- 7% report that 40-59% of their annual budget goes to CPS arts education
- 10% report that 60-79% of their annual budget goes to CPS arts education
- 22% report that 80-100% of their annual budget goes to CPS arts education

Visual arts education organizations described the staff involved in developing and implementing their programs. The chart below offers a description of how participants create and offer their programming.

People Involved with Development and Implementation of Programs (57 organizations responding)			
Job Description	% report assist with program development	% report assist with program implementation	% report assist with BOTH development and implementation
Organization staff members	79%	74%	74%
Professional teaching artists	56%	66%	56%
CPS classroom teachers	26%	32%	22%
CPS art teachers	10%	23%	12%
Volunteers	9%	18%	4%
Interns	2%	14%	0%
Parent Volunteers	0%	2%	0%
Others	11%	5%	4%

The important role of teaching artists in residency programs should also be emphasized. Their role in both development and implementation of residency programs is far greater than the role of

teaching artists in other program types. In contrast to the aggregated data above, 77% of organizations that provide residencies report that teaching artists develop their programs, 83% of organizations that provide residencies report that teaching artists implement their programs and 73% of organizations that provide residencies report that teaching artists both develop and implement their programs. Several organizations pointed out a need for future research to also collect data from individual teaching artists, as they were not participants in this study.

Working with CPS Schools and District Offices to Provide Visual Arts Education Programming

Working with CPS Schools

In describing how visual arts organizations work with schools, it is important to note the variety of these relationships. Some programs work directly in CPS schools, collaborating with CPS faculty, while others provide services during out-of-school time (OST) having little contact with schools or CPS staff. Program goals, activities and location can greatly determine how they work with schools. However, all programs could be improved with greater support and collaboration with CPS schools.

For those programs that work directly with schools, one important distinction is whether schools select a program or the program solicits schools. The first relies on the marketing and communication of programs to CPS schools, while the latter can often be directed by the objectives of the organization and/or guidelines from funders. Responding organizations who select schools for their programming use the following as their most important criteria for identifying schools for their programs:

- 64% of organizations use principal buy-in (for field trips, teacher PD, etc.)
- 61% of organizations use their organization's history of partnering/working with that particular school
- 39% of organizations use geographic location of a school
- 32% of organizations use lack of other arts partner programs
- 29% of organizations use monetary or in-kind contributions toward program budget
- 28% of organizations use income level of school/students
- 17% of organizations use presence of certified visual art teacher
- 17% of organizations use community support (from LSC or parent groups) as one of their most important criteria for working with a school
- 9% of organizations use lack of certified visual art teacher
- 5% of organizations use student achievement scores
- 3% of organizations use presence of certified teacher in another arts discipline
- 27% of organizations use other criteria

Factors Impacting the success of programs

While the data above provides insight into the ways in which arts organizations work with schools, post-survey discussions offered additional opportunities to explore the subject. Several organizations are working to develop relationships in communities beyond their current service areas, often the communities in which they reside. They emphasized that the particular school context is a determining factor in the success and efficacy of a program. A single program can look

very different in individual schools, depending on the resources, talents and supports offered by a school partner. Schools that are challenged with organizational issues may not yet be ready to engage in long-term partnership programs with arts organizations. Participants discussed the idea of creating a rubric or checklist to guide arts organizations in school selection based on a variety of criteria that would help to assess the readiness of a school of a particular program and the aptness of the match of the organization’s program to the school’s specific needs.

Focus group participants note that schools with greater capacity can decrease necessary staff time provided by arts organizations, while those with less administrative efficiency can greatly increase the amount of work an organization must provide to ensure appropriate services are made available to students. This is an important factor to consider as the arts community and CPS grapple with “arts deserts,” where schools lack both internal arts education programs and external arts providers. Arts organizations may need increased funding for administration if they are to work with schools that require greater administrative attention.

Another variable, discussed by focus group participants, is how different CPS school staff members support programming. Organizations shared the importance of support and understanding of program goals from key staff at schools. Principals that are advocates for visual arts education programming are aware of program elements, objectives and benefits of having these programs in their schools. When Chief Area Officers (CAOs) are also knowledgeable and supportive of these programs, project success becomes more sustainable. Collaboration with certified arts educators working as staff in schools can also create deeper partnerships that result in greater student learning. When classroom teachers work as collaborators with visual arts education programs, it is important that they are a part of the choice to take on this additional responsibility and work collaboratively to provide program improvements over time.

When reviewing the data, participants also discussed the real vs. perceived value of principal buy-in. They shared that it can be misleading for an organization to think that principal buy-in will lead to success at a given school. They felt that , in practice, teacher buy-in might be most important, contradicting the survey data that suggests that principal buy-in might be the most important criteria.

Survey respondents develop and implement their programming with support from various CPS staff members as follows:

Collaboration with CPS Staff in Schools (32 organizations responding)			
Staff Member	% report assist with program development	% report assist with program implementation	% report assist with BOTH development and implementation
Classroom teachers	88%	81%	62%
Certified visual arts teachers	41%	37%	33%
Discipline specific teachers (non-arts)	34%	34%	27%

Certified arts teachers (non-visual arts)	25%	20%	21%
Principals	25%	12%	15%
Curriculum coaches/supervisors	19%	12%	6%
Assistant principals	19%	10%	6%
Librarians	3%	7%	6%
Parents	3%	0%	6%
Others from CPS	3%	5%	3%

Working with CPS District Offices

The diversity of programming provided by participants in this project is evident from the data described above. Visual arts education is provided in different structures, locations, and for different purposes depending on the organization. As such, participants shared a variety of needs in working with the CPS school system to create the most effective programming possible. Focus group conversations revealed the perspective that organizations felt their initiatives would benefit by increasing their abilities to connect effectively with CPS departments.

Survey respondents shared both the degree they work with various CPS offices/departments as well as the content on which they collaborate.

Collaboration with CPS Offices/Departments			
Office	Number of Organizations Responding	Degree Of Collaboration	Areas of Collaboration
Academic Enhancement	15	3% exclusively 8% a great deal 18% somewhat 71% not at all	60% program development 33% curriculum alignment 53% school selection (for programs) 20% program assessment/evaluation 53% teacher professional development
Arts Education	32	3% exclusively 25% a great deal 36% somewhat 36% not at all	41% program development 38% curriculum alignment 56% school selection (for programs) 12% program assessment/evaluation 41% teacher professional development
Culture And Language Education	14	0% exclusively 13% a great deal 18% somewhat 69% not at all	57% program development 29% curriculum alignment 43% school selection (for programs) 21% program assessment/evaluation 50% teacher professional development
Early Childhood Education	4	0% exclusively 3% a great deal 10% somewhat	50% program development 0% curriculum alignment 25% school selection (for programs)

		87% not at all	0% program assessment/evaluation 75% teacher professional development
Extended Learning Opportunities	6	0% exclusively 3% a great deal 21% somewhat 75% not at all	50% program development 17% curriculum alignment 33% school selection (for programs) 0% program assessment/evaluation 0% teacher professional development
Mathematics	2	0% exclusively 3% a great deal 7% somewhat 90% not at all	0% program development 0% curriculum alignment 100% school selection (for programs) 0% program assessment/evaluation 0% teacher professional development
Reading And Language Arts	8	0% exclusively 5% a great deal 15% somewhat 80% not at all	12% program development 38% curriculum alignment 50% school selection (for programs) 0% program assessment/evaluation 25% teacher professional development
Social Science And Service Learning	12	2% exclusively 2% a great deal 23% somewhat 74% not at all	50% program development 42% curriculum alignment 17% school selection (for programs) 0% program assessment/evaluation 50% teacher professional development
Science	2	0% exclusively 3% a great deal 7% somewhat 90% not at all	0% program development 50% curriculum alignment 0% school selection (for programs) 0% program assessment/evaluation 100% teacher professional development
Other	6	7% exclusively 29% a great deal 7% somewhat 57% not at all	50% program development 33% curriculum alignment 50% school selection (for programs) 33% program assessment/evaluation 67% teacher professional development

Collaboration with Other Organizations to Provide Visual Arts Education Programming

Collaboration among visual arts organizations is a clear area for further research. Among survey respondents, 28% reported that they always/often collaborate with other (non-CPS) partners, 43% sometimes collaborate and 28% rarely/never collaborate. Those organizations that collaborate identified many potential benefits to shared work.

Several explained that collaboration helped them with financial support and providing access to new funding sources, while many shared the additional resources provided through collaboration, including staff, facilities, supplies, and access to professional resources. Others shared an increase

in program quality through a deepening of complexity and the development of more layered and innovative content. Visual arts education organizations see their collaborations as models for teachers and teaching artists and believe these partnerships can increase interdisciplinary connections. They describe ways in which ideas are exchanged to build expertise, developing new perspectives, relationships and insight into their work. In addition, they report that collaboration can increase their program audience and extend the reach of a program's work to new communities and classrooms. They see possibilities for sharing resources in the areas professional development of administrators, teachers and artists, as well as assessment and evaluation.

Assessment in Visual Arts Education Programming

Assessment is a complex topic and was only a brief portion of the survey. The AIC team decided it would be best to explore the complexities of assessment planning in more depth with conversations in post-survey meetings. The survey asked two questions about organizations' use of particular tools for assessing student and teacher learning in their programming.

They reported their use of various tools for *student* assessment as follows:

- 57% of organizations use student written reflections
- 55% of organizations use teacher/teaching artist surveys
- 50% of organizations use written observations
- 48% of organizations use student surveys
- 41% of organizations use assessment rubrics or checklists
- 38% of organizations use teacher written reflections
- 16% of organizations use other methods
- 12% do not assess student learning

They reported their use of various tools for *teacher* assessment as follows:

- 74% of organizations use teacher surveys
- 54% of organizations use teacher written reflections
- 37% of organizations use lesson or unit plan review
- 26% of organizations use written observations
- 20% of organizations use assessment rubrics or checklists
- 20% of organizations use other methods
- 17% of organizations do not assess teacher learning in their programs

During post-survey meetings, participants discussed their organization's thinking process in developing assessment methodology, sharing the important connection of assessment practice to the values and goals of an organization. They explained the need for a strategic plan for developing assessments so that organizations can uncover what is most important to assess, remarking that selecting a succinct emphasis is the hardest part of the process. They also commented on the need to be realistic in planning as the time to both collect data and then analyze all that is collected can be overwhelming. Many organizations see their assessment practice as in development, as they continue to experiment with effective ways to understand the effects of their programming.

Many organizations explained that in their initial practice, funders drove their assessment and evaluation decisions. Assessment was seen only as a way to evaluate the outcomes they provided to funders. They describe the process of creating assessments for a more detailed understanding of student learning as a shift in their thinking, and still struggle with the time and expertise it takes to build quality assessment into their programming. Along with time for creating assessment tools, they feel that assessment takes time away from program delivery and that their programs are already short in contact hours with participants. The management of data is another challenge for organizations. Often programs have large amounts of data that would require an enormous investment of resources to analyze. The easiest data to collect is often quantitative and simple; the most interesting and informative data is qualitative and complex, requiring intensive time to analyze. They find it difficult to create objectives and tools that describe and demonstrate the depth of student learning in their programs. Student artifacts can often be powerful demonstrations of the effects of a program, but finding ways to assess the learning evident in them can be very difficult.

The value of assessment to the student was another topic of conversation for organizations. They want to be sure that their time in developing and implementing assessments has a positive impact on students. They also expressed worry about expending program resources on assessment and thus decreasing the quality of programming or the number of students served. They recognize the value and need for telling the story of their work to outside audiences and the role of assessment in that narrative. The challenges that they face in this dilemma are not easily solved.

Organizations suggested shared resources as a potential support for assessment, though the specifics of those collaborations would need to be further understood. Organizations have diverse objectives and common tools may not allow organizations to tell the true picture of student or teacher change and development. They suggested further dialogue on ways to develop shared expertise and shared resources to manage this complex issue, including the value of developing assessment measures that will support advocacy for visual arts education. Organizations also suggested that funders of arts programs need to acknowledge the time and expertise required for quality assessment and adjust funding schedules and amounts to accommodate this obligation.

Resources and Tools for Program Development and Improvement

Along with results from evaluation and assessment tools, visual arts education organizations make use of other resources and tools in the development and improvement of their programs. Survey respondents were asked about their use of a few important arts education tools. The chart below shares their responses on the regularity of their use of these tools:

Use of Resources for Program Development and Improvement (40 organizations responding)	
Illinois State Learning Standards for Fine Arts	33% always 20% often 33% sometimes 14% never

National Art Education Standards	17% always 13% often 42% sometimes 28% never
Chicago Guide For Teaching And Learning In The Arts	20% always 23% often 30% sometimes 26% never
Illinois State Social/Emotional Learning Standards	15% always 15% often 39% sometimes 31% never

Use of the Chicago Guide for Teaching and Learning in the Arts

Of the tools listed above, use of the Chicago Guide for Teaching and Learning in the Arts (the Guide) was a primary topic of inquiry for this initiative. Of those organizations that responded to the survey, more than half reported never or sometimes using the Guide. From this group of 35 organizations, 31% hadn't heard of the Guide before this survey, 26% reported that they didn't know enough about the guide to use it more frequently, 20% reported that they didn't have access to the Guide and 17% didn't believe the Guide was useful to them because they already use state and national standards.

For those participants that reported using the Guide sometimes or always, they described the ways in which they used the guide and if they found it helpful. The chart below summarizes their responses:

Use and Helpfulness of the Guide		
Description of Use	Percent Using the Guide for This Purpose	Found it Very Helpful
Used the guide for aligning my programs with national and state learning standards	53%	70%
Used the guide for understanding where students' skills and knowledge should be if they were performing at grade level	45%	44%
Used the guide for setting learning objectives about which skills to teach	43%	47%
Used the guide for assessing student progress toward learning objectives	38%	53%
Used the guide for developing a common language and goals with classroom teachers	35%	62%
Used the guide for developing lesson plans	33%	39%
Used the guide for developing unit plans	28%	46%

Used the guide for establishing evaluation methodologies	25%	40%
Used the guide for becoming familiar with best practices for arts educators	25%	10%
Used the guide for training program volunteers or staff	25%	40%
Used the guide for creating a sequencing plan for how to introduce topics in the course of a program	18%	43%
Used the guide for understanding how to work better with classroom teachers	18%	43%
Used the guide for understanding how to work better with principals	5%	0%
Used the guide for establishing facility and/or equipment requirements for schools	5%	50%
Used the guide for using templates to document and share unit plans and/or lesson plans	5%	100%
Used the guide for other purposes	20%	57%

Use of the Guide was discussed during meetings for the project and further recommendations for its use are in the final section of this report. Participants are interested in seeing the Guide develop into a more flexible and interactive tool that can provide opportunities for organizations to expand their vision, documentation and implementation of work with students and teachers. They would like to see explorations of pedagogy and methodology, looking at innovation and the impact of the arts to go beyond traditional learning objectives. In particular, they would like to see the Making Connections category of the learning strands be expanded and perhaps separated into multiple strands. They see the Guide as most useful as a resource for thinking about the work of an initiative, a set of checklists and inspirations to review and revise current programs.

Important to mention in considering organizations' use of the Guide is the large number that do not know about the Guide or are not familiar with its contents. Moving to an online format was a key step to further engage arts providers in its use, but the link is difficult to find, and has not been adequately communicated to the field. Organizations also mention that many CPS teachers are not aware of its existence. While certified arts educators received communication and copies of the print version, classroom teachers are often the main providers of arts education in schools without adequate arts staff. Parents and community members would also benefit from an opportunity to learn more about the Guide.

In addition to the tools described above, organizations shared some other important resources for program development and improvement. At the end of this document we share a list of additional resources for visual arts educators. This list represents some of the more popular or widely used resources for visual arts education programs. See Appendix I: Additional Resources Used in Program Development.

Program Goals for Visual Arts Education

Goals as Related to The Guide

As mentioned in previous sections, the diversity of visual arts education organizations in Chicago is an important factor in considering the work they do. Even within an individual organization, the

goals for different types of programs may be widely variant. The Guide categorizes learning objectives and standards into four strands, Art making, Art Literacy, Interpretation/Evaluation and Making Connections. As we considered the priorities of arts organizations in determining goals for student learning, we broke the fourth strand of arts learning, Making Connections, into three sections, connections to personal life, connections to other disciplines and connections to other cultures, resulting in 6 possible strands for response. We asked organizations to consider their program goals within this framework and received a multi-layered response.

The survey asked respondents to describe goals beyond those reflected in the Guide's strands and we shared this long list of responses with participants in the post-survey conversation. They were reluctant to categorize these items within the four strands and expressed interest in widening the strands to create a broader common language that would include everyone's goals for visual arts education.

While organizations agreed that the strands were all important to student arts learning, they also argued that categorization of their programs into a specific strand was counter-productive. They explained that their work with students, even individual activities often have elements of all four strands. While some lessons, or even projects may have learning goals that can be confined to one strand of the Guide, it is the exception rather than the rule. In addition, they believe that the categorization needs to be more fluid and expansive, shedding light on the connective tissue between the various strands. Programs could benefit from creating their own diagrams to share how their projects interact with and expand upon the strands of the Guide.

A Venn Diagram showing the crossover among organizations' goals described within the threads offered by the Guide is included at the end of this report. See Appendix III: Overlap in Formats, Types and Goals.

Of these six strands, the most popular choice for the primary emphasis of a program is reported by format below:

In-school residencies for students

- More than 75% place a primary emphasis on
 - Making connections between visual art and students' personal lives
- More than 50% place a primary emphasis on
 - Art making
 - Art Literacy
 - Interpretation and Evaluation
 - Making connections between visual arts and other disciplines
 - Making connections between visual arts and other cultures

Single visit in-school student programs

- Approximately 50% place primary emphasis on
 - Art making
 - Art Literacy
 - Making connections between visual art and students' personal lives

- Making connections between visual arts and other cultures

Multiple session field trips

- Approximately 50% or more place primary emphasis on
 - Making connections between visual art and students' personal lives
 - Making connections between visual arts and other disciplines
 - Making connections between visual arts and other cultures

Single session field trips

- More than 80% place a primary emphasis on
 - Making connections between visual art and students' personal lives
- Approximately 50% or more place a primary emphasis on
 - Art literacy
 - Interpretation and Evaluation
 - Making connections between visual arts and other disciplines
 - Making connections between visual arts and other cultures

In-school demonstrations or performances by your organization

- More than 80% place a primary emphasis on
 - Making connections between visual art and other cultures
- Approximately 50% or more place a primary emphasis on
 - Art literacy
 - Making connections between visual art and students' personal lives
 - Making connections between visual arts and other disciplines

Out-of-school time (after-school, Saturday, summer) single session student programs

- 50% or more of ALL organizations that provide single session out of school time programs place a primary emphasis on
 - Art making
 - Making connections between visual art and students' personal lives

Out-of-school time (after-school, Saturday, summer) multiple session student programs

- Approximately 80% place a primary emphasis on
 - Art making
 - Making connections between visual art and their personal lives
- Approximately 50% or more place a primary emphasis on
 - Art literacy
 - Interpretation and evaluation
 - Making connections between visual arts and other disciplines
 - Making connections between visual art and other cultures

One-time teacher workshops

- More than 70% place a primary emphasis on
 - Making connections between visual art and their personal lives
 - Making connections between visual arts and other disciplines

- More than 60% place a primary emphasis on
 - Art literacy
 - Making connections between visual art and other cultures

Multiple session teacher workshops

- More than 80% place a primary emphasis on
 - Art literacy
 - Making connections between visual art and their personal lives
 - Making connections between visual arts and other disciplines
- More than 60% place a primary emphasis on
 - Art making
 - Interpretation and evaluation
 - Making connections between visual art and other cultures

Other formats

- 100% of ALL organizations that provide other formats place a primary emphasis on
 - Making connections between visual art and their personal lives
- 80% of ALL organizations that provide other formats place a primary emphasis on
 - Making connections between visual art and other cultures
- 60% of ALL organizations that provide other formats place a primary emphasis on
 - Making connections between visual art and other disciplines

Program Goals Beyond the Guide

The list of self-described goals provided by survey respondents and mentioned above was thought-provoking for both the AIC project team as well as the post-survey conversation participants. This list is presented in total at the end of this report. See Appendix II: Visual Arts Education Program Goals Beyond the Guide. Organizations emphasized that their purposes are often to use the arts to achieve goals that are beyond the strands represented in the Guide. As most partners work to connect students with professional artists or works of art, they often highlight the artistic process or the value of arts to engage students in learning in innovative or expansive ways. The narrative below describes themes identified in the initiative goals shared by survey respondents, representing the multitude of benefits that can be provided by visual arts education.

Visual Arts Education Goals Beyond The Guide

Some organizations spoke of innovation and exploration of new media and skills in art making, including the use of new materials and processes. With the inclusion of media and design arts in this project, a large gap emerges in the materials and methods explored in detail in many visual arts education resources, not including the many explorations involved in media and design arts. New forms are emerging from the work of both professional artists as well as visual arts education programming when products and processes from different forms are intertwined and explored in new ways. The process of art making, the creation of high quality products by students and the role of visual literacies in developing student skills were also mentioned by many organizations.

Cultural Understanding

While culture is mentioned in the Making Connections strand of the Guide, an exploration of folk art and contemporary art culture are mentioned as additional goals for some organizations. Art as a facilitator for understanding cultures relates to another objective that was shared repeatedly.

Communication and Social Emotional Development

Many participating organizations spoke of their interest in developing student abilities to listen, work cooperatively, persevere, respect others, give appropriate critique and manage projects. Deepening student understanding and appreciation of themselves was a goal expressed by a large number of programs. Creating independent, confident learners who can express individual ideas and develop a specific identity was an important mission of many organizations as well.

Citizenship and Community Engagement

These social emotional skills can be tied to a development of citizenship and community engagement for many programs. Several of the participating arts organizations expressed goals to reduce violence, create dialogue about conflict and build student connections to their communities. They see the arts as a way to build bridges for civic engagement and to help students understand their role and place in the world. Several organizations shared their goal of helping students develop a sense of the power of their own voice.

Academic Skills and Connections

Organizations also shared goals that are often considered a part of other academic content areas, from problem solving and literacy, to the use of technology and media. The arts are used by some programs to develop student skills in science, math and social studies. Additionally, the use of arts programming to develop thinking skills was a common program objective. Development of student's creative and critical thinking abilities are goals of many arts initiatives.

College and Career Readiness

Visual arts education programs also recognize the value of skill development for future endeavors. College and career readiness are important objectives for many programs. Design programs do not find their vocabulary and methods addressed in the Guide, yet their artistic practice is an important category as well. While some mention of media is present in the Guide, many elements and forms of media are not supported in the Guide. Many of these programs, as well as more traditionally understood practices, help students develop practical and professional skills that prepare them for future careers.

Developing Teacher Skills and Understanding of Visual Arts Education

Lastly, the professional development of teachers is a goal of a significant number of visual arts organizations. For some this includes the ability to collaborate and connect with teaching artists, museums or galleries. For others it includes building teacher capacity to teach or integrate the visual arts in their curriculum. Organizations also shared the role of visual arts education programs in helping teachers explore different approaches to teaching, as facilitators developing student products and processes.

Opportunities for Increasing Capacity

The primary goal of this initiative was to identify ways to increase the capacity of visual arts education organizations. In moving toward recommendations for the field around this objective, we asked visual arts education organizations to consider what factors would have a substantial effect on either the number of CPS students and teachers they serve or the number of contact hours they provide to students and teachers.

Students

The following list shares the percentages of responding organizations that believe each factor would have a substantial effect on increasing their capacity to serve students:

- 67% Greater ability to identify schools that may be interested in my programs
- 65% A better way to identify schools that can participate in their programming
- 64% More support from school leadership
- 54% More support from teaching staff in schools
- 49% More consistent school personnel/leadership/staffing
- 43% More support from CPS central office (Office of Arts Education)
- 33% Fewer curriculum mandates that require focus on non-arts subjects
- 32% Greater ability to align my program's schedule with schools' schedule
- 32% More support and engagement from parents
- 29% Greater availability of appropriate equipment or supplies
- 27% Greater availability of appropriate space or facilities
- 22% More CPS teachers with prior relevant experience, training or professional development
- 18% Greater access to trained teaching artists
- 18% Better prepared students
- 18% Clearer understanding of how to evaluate their programs

Teachers

The following list shares the percentages of responding organizations that believe each factor would have a substantial effect on increasing their capacity to serve teachers:

- 78% More support from school leadership
- 68% Greater ability to identify schools that may be interested in my programs
- 66% A better way to identify schools that can participate in their programming
- 59% More support from CPS central office (Office of Arts Education)
- 54% More support from teaching staff in schools
- 46% More consistent school personnel/leadership/staffing
- 37% Fewer curriculum mandates that require focus on non-arts subjects
- 37% Greater ability to align my program's schedule with schools' schedule
- 29% More CPS teachers with prior relevant experience, training or professional development
- 22% Greater availability of appropriate space or facilities
- 22% Greater access to trained teaching artists
- 20% More support and engagement from parents
- 17% Greater availability of appropriate equipment or supplies

- 15% Better prepared students
- 15% Clearer understanding of how to evaluate their programs

We also asked survey respondents about a list of possible areas for building capacity in visual arts education organizations. While there was not strong consensus around any specific area, some items received more support than others. The following items were rated as helpful for additional support by the corresponding percentages of organizations completing the survey:

40% - 50% rate as helpful

- Assessing student progress toward learning objectives
- Establishing evaluation methodologies
- Understanding how to work better with principals
- Developing a common language and goals with classroom teachers
- Understanding how to work better with classroom teachers

20%-30% rate as helpful

- Become familiar with best practices for arts educators
- Establishing facility and/or equipment requirements for schools
- Setting learning objectives about which skills to teach
- Training program volunteers or staff
- Understanding where students skills and knowledge should be if they were performing at grade level

Less than 15% rate as helpful

- Creating a sequencing plan for how to introduce topics in the course of a program
- Developing unit plans
- Developing lesson plans
- Aligning my program with national and state learning standards
- Using templates to document and share unit plans and/or lesson plans

Organizations offered many other suggestions for increasing capacity. Suggestions include ways to improve program quality, numbers of students served, or efficiency of programs, thus lowering general operating costs. These ideas support structures and practices at the individual school level as well as ways that the CPS central offices can support arts education for students in the district. Some suggestions require assistance from the dedicated funding community, while others are most appropriate for visual arts education organizations to utilize in developing their programs. Finally, many possibilities involve communication among various members of the visual arts education community or collaborative practice across the sector. The final two sections of this report share a set of recommendations for all visual arts education stakeholders as well as a list of questions for further study that remain outside of the results of this project.

Recommendations for Visual Arts Education Stakeholders

The following set of recommendations were developed through the AIC analysis of the survey as well through discussions in the post-survey convening of the sector. They are organized into six areas for potential change: Use of the Guide, CPS Structures, CPS School Structures, Research/Advocacy, Communications/Marketing and Program Resources. In reviewing open-ended survey data, all suggestions fell into one of the six categories described. Participants used these categories as an organizational tool for reviewing the entire data set and developing the following recommendations. A description of each of these categories follows below:

Use of the Guide

The CPS Guide for teaching and learning is an important resource that can offer support to all visual arts educators. Using the Guide as a catalyst to the development of further resources and strategic planning can be an important way to increase the quantity and efficiency of arts education in CPS schools. All stakeholders can have a role in developing and promoting the use of the Guide to enhance visual arts education in CPS.

CPS Structures

In order to best address visual arts education across the entire district, support from the CPS central office is critical. Visual arts educators look forward to finding efficient and productive ways to work with CPS during this exciting time of change. While the Office of Arts Education is a key partner for many organizations, other CPS offices can be important supports for visual arts education.

CPS School Structures

While CPS is a single district, the individual schools within its geography are starkly different on many levels. From the demographics of the student population to school and community resources to the experience and capabilities of the school staff, CPS schools vary greatly. It is important to understand that programs may look different in individual schools due to their variability. Arts education stakeholders should understand the value of needs assessments and asset inventories when planning for work with individual schools.

Research/Advocacy

In order to better understand how the arts can impact schools and students, we need access to research and methods for sharing the benefits of a visual arts education for every child. While this issue is important for the field, it needs to be balanced with an appreciation of the value of individual programs and student development. Organizations are interested in ways that the field can collaborate to develop understanding and raise awareness about visual arts education in CPS.

Communications/Marketing

As organizations reflected on ways to build their capacity, many suggestions were discussed that involved communication about their initiatives. Identification of appropriate schools and students for their programs was revealed as a barrier to many organizations. Visual arts education initiatives spend a large amount of time on communication, setting up programs, planning and

then implementing their projects. Improving the efficiency of these processes would enhance the capacity of a majority of visual arts education organizations.

Program Resources

Suggestions for expanding program resources were another set of ideas generated by participants from the visual arts education sector. From technology and busing, to teaching artists and web resources, additional support in specific areas can increase the capacity of organizations to provide visual arts education to CPS students. Strategic and collaborative thinking across all stakeholders is needed to create solutions to manage many of these resource hurdles.

Stakeholder Groups

In crafting these recommendations, the data again gave direction for audience targets. The following set of recommendations has been developed separately for these four stakeholder groups: Funders, CPS schools, CPS district offices and Visual Arts Education Organizations. Each stakeholder has both a role and a benefit for improving the quality, efficiency and capacity of visual arts education organizations in Chicago. These recommendations are offered to each group in an effort to provide direction for future development.

Recommendations for Funders

Use of the Guide

- Recognize the role of the Guide as a tool or reference for program development and improvement, not a directive document
- Encourage programs to develop and share materials that provide extensions to the Guide
 - Examples of effective methodology or pedagogy
 - Assessment or evaluation best practices
 - Important goals and objectives outside of the four strands
 - Important goals and objectives that connect elements of the four strands
- Provide grants for long-range strategic arts planning and implementation for individual schools working with visual arts partners

CPS Central Office Structures

- Provide funding for teacher time (stipends for teachers) in professional development
- Encourage central office departments to create partnerships with arts organizations
- Share important final reports and evaluations with CPS and other outside audiences
- Help visual arts organizations to create measures of school, teacher and student change that will provide data for CPS on the value of arts education in achieving their goals

CPS School Structures

- Consider the individual nature of the same program in different schools, prioritize program alignment with school needs, priorities, infrastructure, goals, etc.
- Consider flexibility in reporting formats – by individual schools, stated goals vs. on the ground reality in meeting individual school needs
- Consider funds for planning/piloting with new schools
- Create long-term funding projects to support long term relationships and strategic planning
- Fund opportunities for teachers, administrators and parents (non-arts professionals) to experience arts programming, coupled with opportunities to reflect upon the process, product and value of the arts

Research/Advocacy

- Invite board and decision makers to visit programs
- Offer grants to collaborative teams of arts organizations and schools that want to research areas of visual arts education together
- Share the outcomes and benefits of arts education collected from program reporting
- Consider grants that document program successes as a part of the research effort
- Communicate the role of arts education the wider education community

Communications/Marketing

- Provide funding for general operating costs, to support the work that makes student arts experiences possible
- Support the sharing of student work and program success between schools that have programs and those that do not
- Coordinate goals/reporting demands and timelines across funders to lessen the amount of time spent on writing and reporting for grant funding

- Disseminate and publicize the good works and best practices of arts organizations
- Fund a database of arts providers, artists and their arts education specialties, including career programs for older students

Program Resources

- Support the development of a pipeline to identify, recruit and sustain the field of teaching artists
- Create a directory of assessment and evaluation consultants
- Support exploration of resources to support and maintain high quality teaching artists – health care, living wage
- Create funding programs for professional development in the arts for CPS administrators
- Provide funding for upgrading technology available for the arts – LCD projectors, smart boards, etc.

Recommendations for CPS Schools

Use of the Guide

- Encourage art teachers to use the Guide as a tool for sharing arts learning with other faculty
- Ask arts partners/providers how they use the Guide to develop further understanding of the visual arts; how the four strands are woven together in their program
- Use the Guide to facilitate discussion across the arts and other curricular areas, discussing how the arts connect to grade level goals
- Use the Guide to educate LSC members and parents about the arts, including learning in and through the arts in SIPPA plans
- Work with partners to develop a long range/strategic plan for the arts in the school
- Consider ways to showcase and share student work in the arts

CPS Central Office Structures

- Share successful arts partnerships with CPS central office administrators including Area Instructional Officers.
- Create networks/partnerships with other schools to share student work and develop strategic plans for arts education
- Identify a point person in the school to communicate with the Office of Arts Education on arts programs, needs and opportunities for arts education in your school

CPS School Structures

- Communicate school needs, goals and resources with external partners, also requesting information about program benefits
- Consider how arts programming can contribute to non-arts goals for the school, lowering the dropout rate, increasing student engagement, developing student leadership, enhancing higher order thinking skills, developing critique and revision skills
- Provide time for teachers to plan with partner organizations to maximize the possible benefit of any program
- Review and invest in alternative learning opportunities in different settings, explore the value of field trips to arts or cultural institutions
- Understand and foster contemporary arts education best practices among teaching staff

Research/Advocacy

- Organize parent and community events to share arts learning and student work
- Share your efforts to collect data around student progress
- Work with programs in your schools to develop shared research questions
- Develop a strategic plan to advocate for the arts with teachers, parents and community

Communications/Marketing

- Share your interest in working with arts organizations with the Office of Arts Education and your AIO
- Create systems to communicate between and among all staff involved in a project, teachers, principal, tech coordinator, so that everyone is on the same page
- Create systems to communicate arts opportunities with counselors/teachers, to promote

- program opportunities outside of school with students
- Develop the ability to talk about arts offerings in promoting the school

Program Resources

- Provide greater access to technology, media and design resources in schools
- Conduct an inventory of tech, media and art resources available per school
- Create a system for using and maintaining technology resources in the school
- Work with arts partners to develop flexible schedules or spaces for programming
- Provide planning time for teachers to plan curriculum with arts partners

Recommendations for CPS District Offices

Use of the Guide

- Create a simplified version of the Guide (short booklet/brochure) for dissemination to a wider audience
- Develop the website to host supplementary materials that extend what the Guide can offer
- Create an effective plan to share the resources available in the Guide with all administrators, classroom teachers, librarians and parents of CPS students, all of these stakeholders have the potential to affect great change in the quality and quantity of arts education in schools
- Use the guide to promote collaboration between different offices of instruction (world language, fine arts, science, math) to find common language and goals across subject areas
- Maintain a collaborative relationship between the Office of Arts Education and other CPS offices

CPS Central Office Structures

- Demonstrate the value of arts as core content,
- Ask schools to describe how they are providing arts education to their students
- Share the different ways that schools are providing arts education for their students
- Reinforce arts instruction in after school programs that extend arts instruction in school-day programs
- Maintain the Office of Arts Education website and create ways to make schools aware of its resources

CPS School Structures

- Consider vehicles for communication of school needs and goals to the public
- Identify specific schools in need of arts programming
- Communicate and share innovative approaches and instructional innovations in all learning content areas
- Provide opportunities for schools to share successes and exchange ideas with each other
- Provide opportunities for teachers, parents and community members to better understand arts learning

Research/Advocacy

- Develop a general understanding of the organizations that provide arts education to CPS students, particularly the Office of Arts Education
- Invite arts partners to speak and present at district events and professional development, beyond Spotlight on Chicago
- Develop CAO understanding of arts education offerings and benefits of each
- Partner with arts organizations to conduct research in the field of visual arts education
- Identify ways to highlight and share documentation of CPS schools that have been effectively transformed through the arts

Communications/Marketing

- Create a directory of CPS schools, arts offering and future arts interests
- Create opportunities for organizations to promote their programs to schools and teachers

- Include in-school, out of school, school day and after school opportunities in opportunities for arts education
- Conduct mapping of school needs and assets and share these with arts stakeholders
- Identify and support work in schools with little or no arts resources
- Facilitate curricular discussions that include the arts within CPS
- Work with resource teachers and librarians to disseminate media and curricular materials to teachers

Program Resources

- Identify ways to support busing for student field trips to cultural organizations
- Identify methods for providing professional development in arts education for administrators – webinars, cluster meetings
- Share high-quality assessment tools and video demonstration of innovative teaching on the Office of Arts Education website
- Develop partnerships with arts organizations to secure funding for technology grants

Recommendations for Visual Arts Education Organizations

Use of the Guide

- Explore the Guide and develop ways to use it as a tool for program development and improvement
- Create materials that connect to the Guide, but share the extensions and innovations you practice in your work
- Show high-quality examples of your program combining its own frameworks with the Guide (The Guide AND ...)
- Share the Guide with administrators, classroom teachers, librarians and parents of CPS students in the schools with which you work to educate them about the value and depth of arts learning

CPS Central Office Structures

- Share results of evaluations and assessments with CPS central office
- Create networks/partnerships between or among schools in which you work to share best practice
- Communicate information about your programs with CAOs, and district offices that are related to your programming, including the Office of Arts Education

CPS School Structures

- Maintain continuous relationships with schools
- Clearly communicate program goals, outcomes and progress toward goals
- Follow through – build relationship beyond program logistics
- Support the development of productive relationships between students and teachers
- Understand and foster contemporary arts education best practices among teaching staff

Research/Advocacy

- Include research, evaluation and assessment in budget and proposal/program design
- Communicate research and evaluation results to schools, CPS and AIOs on a consistent basis
- Identify ways to share your program and results with other arts organizations and the communities in which you work
- Create a series of regular meetings with the field to share successes, brainstorm solutions to problems and identify research questions
- Offer more parent/child/intergenerational programming

Communications/Marketing

- Create a marketing plan for your organization
- Identify communication patterns and brainstorm solutions for improved communication
- Strategize how to carry out plans for marketing and improved communication – staff, resources, funding
- Develop materials and documentation to share what it looks like when students meet arts standards or other standards through the arts

Program Resources

- Create a standard comprehensive profile of your organization that communicates strengths, areas of focus, etc.
- Collaborate with other organizations to support and mentor teaching artists
- Develop a network for shared expertise and practice with similar providers to promote resource sharing, idea generation and problem solving

Questions/Topics for Further Study

As is often the case in research, the analysis of data from the survey and convening of visual arts education organizations resulted in many questions that remain to be answered. Some ideas represent broad areas of understanding that could be the topic of a large research study. Other items are smaller and could be answered in a simple survey. Still others are philosophical questions that may always be debated, but were a point of interest for the sector. Surely, there are other areas of further study that will come to the minds of those reading this report. The items listed below are just a few of the areas that we uncovered but could not answer with the data we collected.

What is the role of the teaching artist in visual arts education programs?

What are the needs, availability and value of programs that utilize teaching artists?

What is the role of technology in visual arts education programs?

What are the needs, availability and value of programs that utilize technology?

Should Media Arts and Design be represented as their own arts sectors, in standards as well as in the Guide?

How do changes within CPS affect the capacity of arts partners and arts programming with CPS teachers and students?

How can students be involved in program development?

How do arts education programs connect to the larger mission of a partner's organization?

Are there or should there be relationship/support structures/links between in-school and out-of-school arts programming?

In what ways can arts organizations foster connections between in-school and out-of-school learning?

How does the role of an organization change when working in K-8 versus High School versus both?

Is it important for students to have experiences in all four strands of the Guide? What about experiences in visual arts beyond those covered in the Guide?

What is the role of arts organizations in addressing or collaborating to provide student experiences with all four strands?

How does the organization of the Guide affect its use?

- 4 strands versus ISBE standards
- 3 goals versus National Standards Goals

How will the development of Common Core standards affect this work?

What kind of impact or change can we realistically have on school reform or school improvement?

What is the role of parents and community in arts programming?

What is effective collaboration?

How can we best create a common language and establish a set of definitions for key terms for the Chicago field of visual arts education organizations? For example, arts integration, residency, applied arts.

What are the elements of quality professional development for teachers?

What types of tools have been developed and could be shared for programming (lesson plans, assessment tools, and evaluation tools)?

What expertise does your staff need to do this work? What skills/knowledge do they need to develop?

How can we align all of our goals with student learning outcomes?

What is the role of university teacher-training and art programs and how do they connect to the recommendations?

How can we develop shared resources for assessment and evaluation?

How can we create authentic assessment tools that share the effects of arts education we most value?

Appendix I

Additional Resources Used in Program Development

Arts Assessment Toolbox

The Arts Assessment Toolbox (<http://www.artsassessment.org/>) is a resource for improving assessment of student learning in the arts. Developed by Chicago Arts Partnerships in Education, it includes a road map for developing, implementing, and analyzing assessments of arts learning, and for planning arts education program improvement based on meaningful assessment data. The site also includes case studies documenting a wide-range of assessments as put into practice by arts organizations and educators.

Common Core State Standards

The Common Core State Standards Initiative (<http://www.corestandards.org>) was developed to provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that young people need for success in college and careers. New Illinois State Learning Standards incorporating the Common Core will be implemented in the 2015-15 school year, replacing the current Illinois State Standards adopted in 1997 (available online here: <http://www.isbe.state.il.us/ILS/>). More information from ISBE on the transition to common core is here: http://www.isbe.state.il.us/common_core/default.htm.

CPS Learning Targets

Learning Targets outline the key learning outcomes for each grade level (K-12) in Reading, Writing, Mathematics, Science, and Social Science. Learning Targets represent learning expectations (both content and skill) for each grade level and are aligned with Common Core State Standards for Reading, Writing, and Math, and the best available standards for Science and Social Science. The goal of Learning Targets is to facilitate conversations between parent, student, and teacher, bridge the gap to Common Core adoption, and provide strategies to progress towards better student understanding of learning goals. Organized in grade bands: K-2, 3-5, 6-8, 9-12, they can be downloaded from the CPS Office of Teaching and Learning website:

<http://www.chicagoteachingandlearning.org/office-of-teaching-and-learning/62-office-of-teaching-and-learning/332-learning-targets.html>

Evidence-Based Approach

The evidence-based approach to costing out an adequate education identifies effective programs and practices to determine what works to improve student performance, selecting only methods that are supported by solid research evidence or best practices. Designed by Allan Odden and Lawrence Picus, it has been adopted in Arkansas, Kentucky, and several other states. The evidence-based approach employs teams of state policymakers as well as education leaders and practitioners to review the recommendations about effective programs and tailor them to the unique conditions, cultures, desires and requirements of a particular state. Read about Ohio's evidence-based approach here: <http://www.schoolfundingmatters.org/content/CostingOut.aspx>

International Baccalaureate

The International Baccalaureate Programs (<http://www.ibo.org/>) consist of the Primary Years Program, Middle Years Program, and Diploma Program. These programs are recognized worldwide and are offered under the auspices of the International Baccalaureate Organization, headquartered in Switzerland. They are comprehensive and challenging pre-university programs for academically advanced and highly motivated students. The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. Chicago Public Schools offers IB programs at more than 30 schools. Information about CPS IB schools can be found here:

http://cpsmagnet.org/apps/pages/index.jsp?uREC_ID=87448&type=d&termREC_ID=&pREC_ID=165446

National Curriculum Standards for Social Science

<http://www.socialstudies.org/standards>

The revised standards, like the earlier social studies standards published in 1994, continue to be structured around the ten themes of social studies. However, the revised standards offer a sharper focus on:

Purposes

Questions for Exploration

Knowledge: what learners need to understand

Processes: what learners will be capable of doing

Products: how learners demonstrate understanding

National Educational Technology Standards (NETS)

Widely adopted and recognized in the United States, and increasingly adopted in countries worldwide, the NETS integrate educational technology standards across all educational curricula. While most educational standards apply to a specific content area, the NETS are not subject-matter specific, but rather a compendium of skills required for students to be competitive and successful in a global and digital world. NETS includes performance indicators for students, teachers, and school leaders and administrators. Developed by the International Society for Technology in Education (ISTE), they can be downloaded here:

<http://www.iste.org/standards.aspx>

New York City Blueprint for Teaching and Learning the Arts

The New York City Blueprint provides a standards-based, rigorous approach to teaching the arts and includes an extensive bibliography and webography of teaching resources.

<http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

Harvard Project Zero

Project Zero (<http://www.pz.harvard.edu/index.cfm>) is an educational research group at the Graduate School of Education at Harvard University. Project Zero's mission is to understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels. One of their research projects led to the book *Studio Thinking: The Real Benefits of Visual Arts Education* (Lois Hetland, Ellen Winner, Shirley

Veenema, Kimberly Sheridan. New York: Teachers College Press, 2007) which several visual arts organizations cited as a resource.

Visual Thinking Strategies

Visual Thinking Strategies (<http://www.vtshome.org/>) is a research-based teaching method that aims to improve critical thinking and language skills through discussions of visual images. VTS encourages participation and self-confidence, especially among students who struggle. By using VTS, students learn to make meaning from the world around them, to gain confidence in their own ideas while respecting those of others, and to contribute to a thoughtful debate amongst a group of peers.

Youth Program Quality Assessment

The Youth Program Quality Assessment (PQA) is a validated instrument designed to evaluate the quality of youth programs and identify staff training needs. Developed by the David P. Weikart Center for Youth Program Quality (<http://www.cypq.org/>), it has been used in community organizations, schools, camps, and other places where youth have fun, work, and learn with adults. The Youth PQA is an evidence-based assessment tool. Evidence is gathered through observation and interview. Program staff or an outside specialist observe program activities, take notes, and then conduct an interview with a program administrator. Notes, observations, and interview data are used as evidence to score items. Item scores are combined to create an overall program quality profile.

Appendix II

Visual Arts Education Program Goals Beyond the Guide*

Visual Arts Education Goals Beyond The Guide

Art Making Skills

- Craftsmanship – technical drawing and painting skills
- Foundation of visual arts skills
- Learn to picture mentally what can not be directly observed
- Focused exploration of various visual arts mediums
- Create innovative work
- Learn and build on concepts as they progress in grades

Communication About Art

- Ability to speak about art
- Art vocabulary

Understanding of Materials for Art Making

- Respect for materials
- “Green” art making – less waste of materials

Create high-quality Products

- Produce high-quality projects for student and school pride
- Create videos for TV, internet and festivals

Other Artistic Goals

- Greater understanding of theater through scenic design
- Stronger foundation of media arts literacy (better consumers of media)
- Prepare critical citizens and educators of visual culture/contemporary arts
- Value the importance of art
- Students as curators
- Architecture and design understanding
- Understanding creative process
- Understand how outsider artists create work outside of traditional methods and materials

Cultural Understanding

- Knowledge and appreciation of culture
- Appreciation of cultural art forms
- Art forms from other ethnic groups
- Folk art and culture

Communication and Social Emotional Development

Communication Skills

- Listen to others, respect others’ point of view
- Interpersonal skills
- Collaborative learning communities
- Art to facilitate intercultural communication
- Arts as a means for communication (verbal and non-verbal)
- Connecting art process to writing process

Self-esteem/Self-understanding

- Respect for ones’ own artwork/ability

- Hands-on projects help students understand their own creativity
- Value of open –ended activities (independent, confident learners)
- Develop focus and perseverance
- Cultivate student identity
- Self expression
- Student leadership
- Social-emotional learning
 - Promoting non-violence and peaceful resolutions
 - Incorporate social emotional learning
- Citizenship and Community Engagement***
 - Use design to develop contributors to society
 - Build community and civic engagement
 - Community connections
 - Community building/reducing violence
 - Dialogue about human rights and conflict resolution
 - Greater understanding of trauma/combat environment
- Academic Skills and Connections***
 - Creative thinking skills
 - Critical thinking skills
 - Language arts skills
 - Social science skills
 - STEM skills
 - Literacy skills
 - Problem solving
 - Use the built environment for teaching the core subjects
 - Creative use of moving image media across subject areas
- College and Career Readiness***
 - Help students realize future goals
 - Access to professionals in the field
 - Opportunity to build portfolios, college application materials, exhibit work
 - Career readiness
 - Professional on the job skills
 - Raise graduation rates/college entrance rates
- Developing Teacher Skills and Understanding of Visual Arts Education***
 - Building teacher capacity to use visual arts in their curricula
 - Opportunities for students and teachers to share perspectives/opinions
 - Helping teachers develop integrated curriculum
 - Help teachers and students use the museum as a civic resource
 - Explore product and process approaches to teaching

*Respondents shared these items in response to the open-ended question in the survey, “What other goals [beyond the strands in the Guide] do you have for your programs?”

Appendix III

Overlap in Formats, Types and Goals

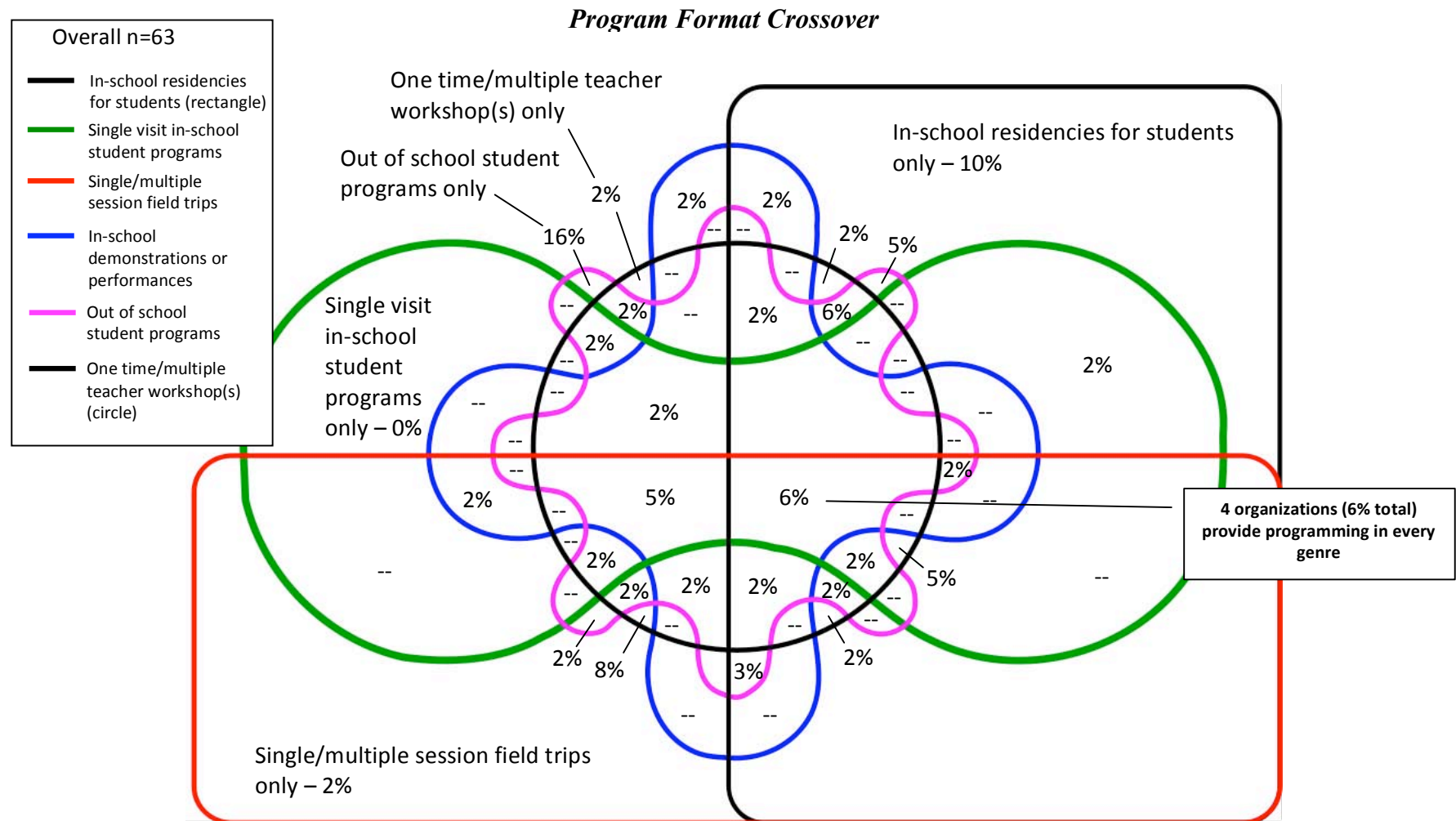
The following set of Venn diagrams shares the overlap in three areas of data collection:

- program format
- type of visual arts education provided and
- primary emphasis among the six “strands” of the Guide

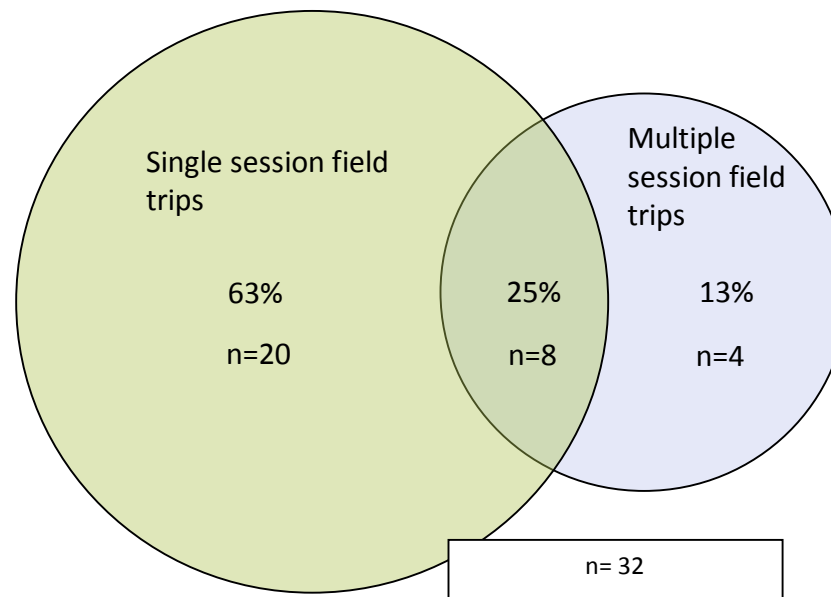
Many organizations responded to several categories within each of the areas above. These charts share the percentage of organizations offering different combinations of options from within each survey question.

For each, visual findings of particular interest are showcased by boxes that guide understanding. Additionally, the number of respondents for each question is described in the legend. In each diagram, the combined totals represent 100% of respondents, though totals may sum to more than 100 due to rounding.

This Program Format Crossover diagram shares the overlap among format types. The percentages in each segment of the chart represent the percentage of survey respondents that offer the range of options within the captured area. In order to enhance readability, categories from the survey have been collapsed (field trips, out of school time programs and teacher workshops). The overlap between single and multiple sessions for each of these categories is shown in additional Venn Diagrams on the following pages.

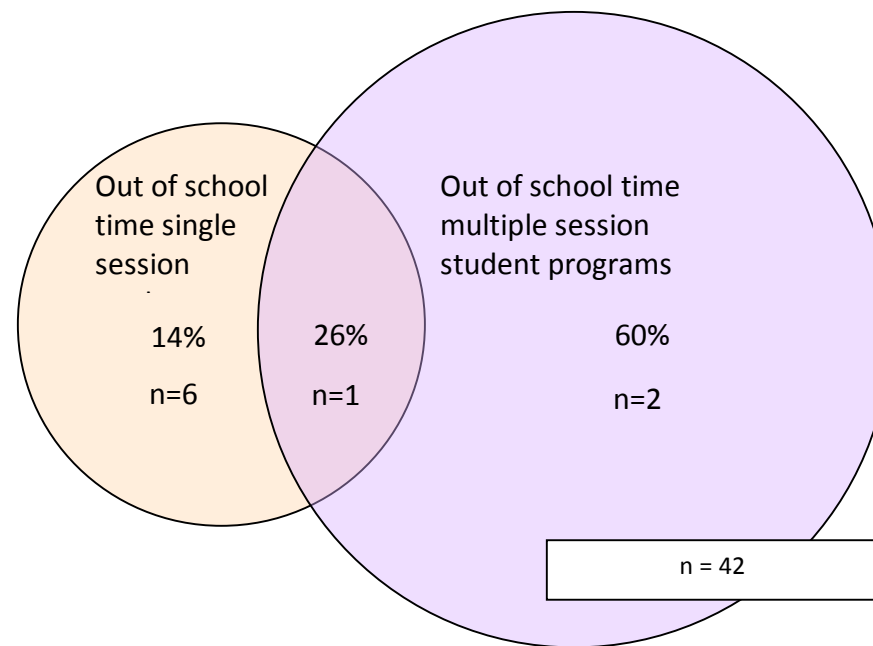


Break-out of Field Trips from Format Crossover



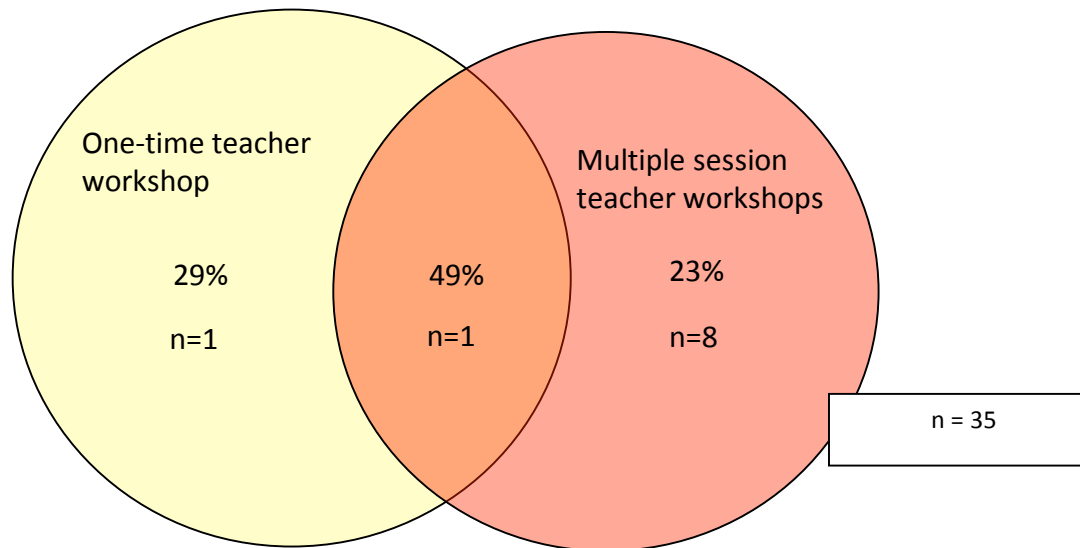
This Venn diagram provides further description of the crossover within the category of field trips. Of the 32 organizations that provide field trips as a part of their visual arts education programming, 63% provide only single session trips, 13% provide only multiple session trips and 25% provide both single session and multiple session field trips.

Break-out of Out of School Time Programs from Format Crossover



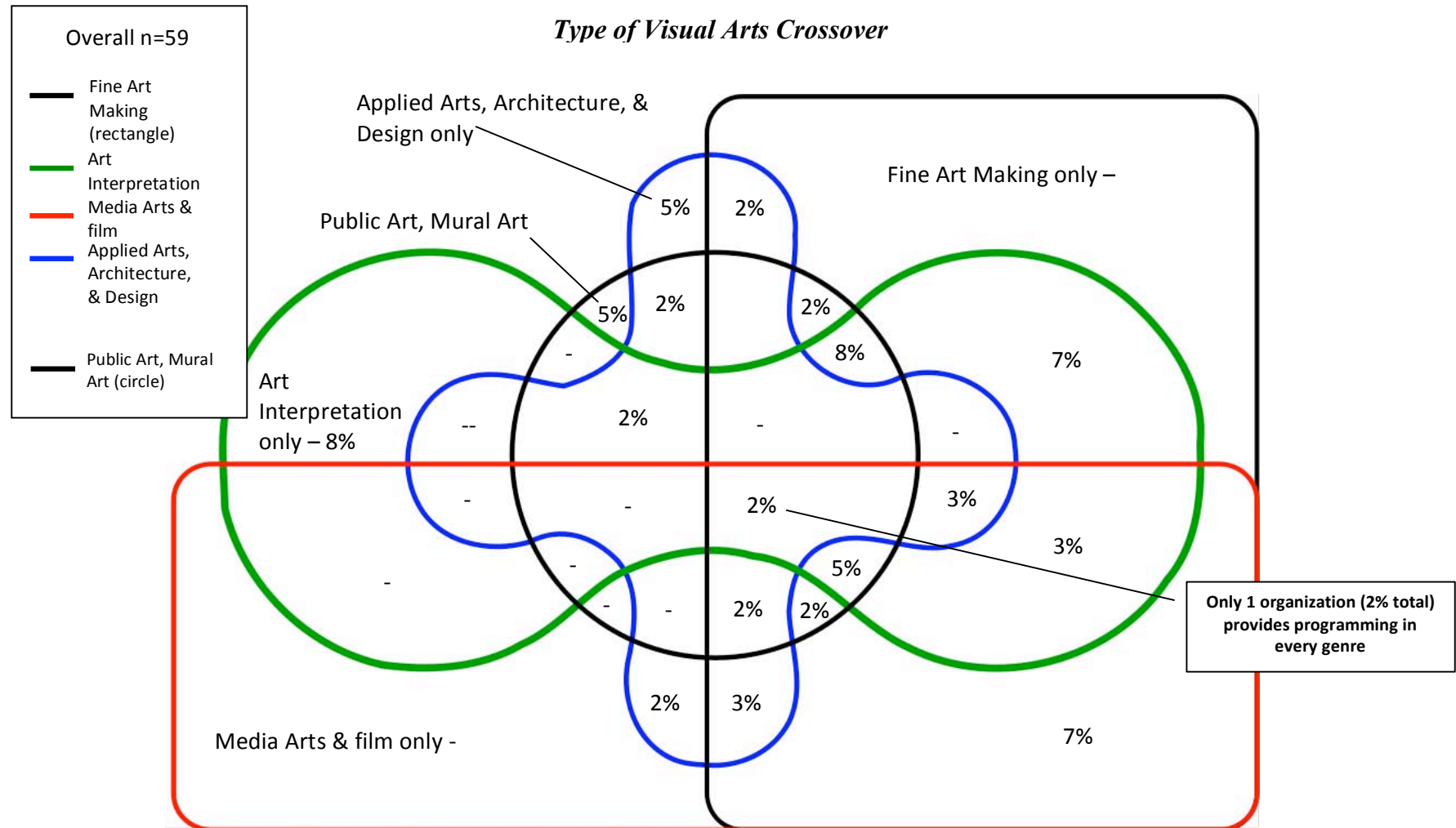
This Venn diagram provides further description of the crossover within the category of out of school time (OST). Of those that provide OST programs as a part of their visual arts education programming, 14% provide only single sessions, 60% provide only multiple and 26% provide both single session and multiple session OST programs.

Break-out of Out of School Time Programs from Format Crossover

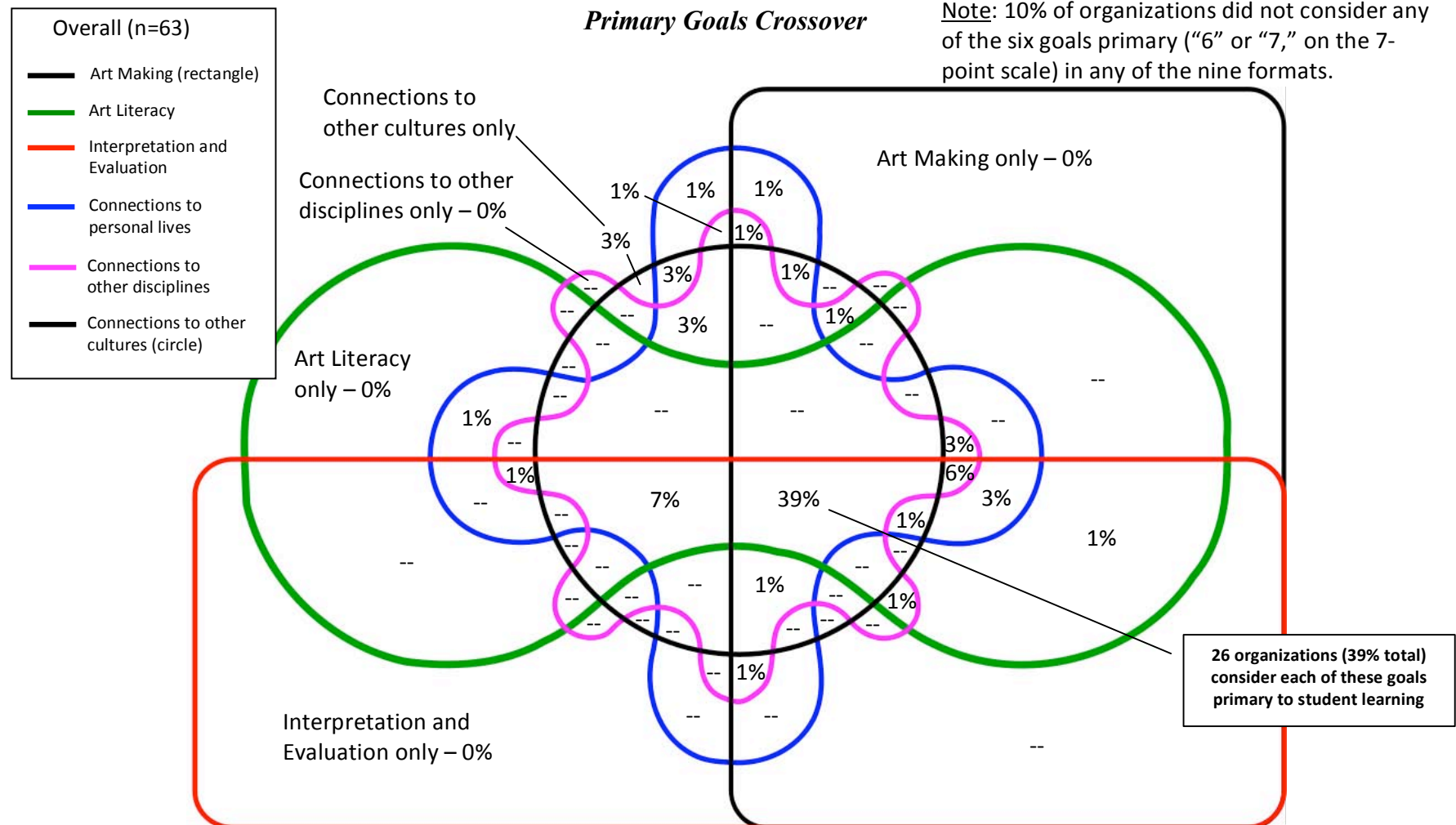


This Venn diagram provides further description of the crossover within the category of teacher workshops. Of those that provide teacher workshops as a part of their visual arts education programming, 29% provide only one-time workshops, 23% provide only multiple session workshops and 49% provide both one-time and multiple session workshops.

This Visual Arts Education Program Type Crossover diagram shares the overlap among format types. The percentages in each segment of the chart represent the percentage of survey respondents that offer the range of options within the captured area.



This Primary Goals Crossover diagram shares the overlap among format types. The percentages in each segment of the chart represent the percentage of survey respondents that offer the range of options within the captured area.



Appendix IV

Visual Arts Education Survey

Thank you for participating in this study to gather information about the capacity and methods of nonprofit arts education partners working with Chicago Public Schools students and teachers.

The information that you provide will be critically important in helping Chicago's arts education community develop meaningful knowledge about how to serve more students and serve them even better. In the coming months, we will be convening additional meetings with the arts education organizations that complete this survey. At these sessions, we will share the survey findings and get your feedback and assistance in developing recommendations for the field. We sincerely hope that the findings from this survey and follow-up sessions will be useful to you in your work. That is why we have worked hard to create a thorough study that aims to examine some of the key issues and dynamics of your field.

Throughout this survey, you will be asked about the arts education programming that your organization provides to Chicago Public Schools (CPS) students and teachers, both in CPS schools and outside of them. Even if you only serve CPS students outside of the school, we still want to hear about the ways that you serve CPS students.

Please answer all questions completely; if you do not know the exact figures asked about, please provide your best estimate. Your responses will remain anonymous and will ONLY be reported in aggregate.

If you need to pause the survey before you complete it, either to look up information about your programming or just to take a break, simply pause the survey and close your browser window. To resume, click on the link in your original email invitation and you will be taken to the page at which you left off.

Note: If you are not providing or will not provide arts education programming in CPS or with CPS students or teachers during the 2010-11 school year, please select "None of these" on the first survey question. Please click the button below to continue.

COMMON QUESTIONS Group 1: Current Capacity

Definitional Questions

1. **[REQUIRED]** When you provide arts education programming in Chicago Public Schools (CPS) or with CPS students or teachers, in which of the following sectors/disciplines do you work? Please select as many as apply.
 - ☐ Dance
 - ☐ Music
 - ☐ Theatre (including playwriting)
 - ☐ Visual Arts (Fine/Media/Design and Applied Arts)
 - ☐ Literary Arts
 - ☐ None of these *[respondent taken to separate page which reads "If you do not provide arts education programming in Chicago Public Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide." Then, take respondent to thank you page.]*
 - ☐ We do not provide arts education programming in Chicago Public Schools *[respondent taken to separate page which reads "If you do not provide arts education programming in Chicago Public*

Schools in dance, music, theater, visual arts and/or literary arts, tell us what programming you do provide.” Then, take respondent to thank you page.]

Current Capacity of Your Program(s)

2. In your arts education programming, do you currently serve CPS students, CPS teachers, or both?

[Grid to include all sectors selected in Q1]

- ☐ CPS teachers
- ☐ CPS students
- ☐ Both CPS students and teachers

3. *[Asked for CPS teachers, students or both based on responses to Q2]* There are many factors that influence the number of students or teachers that you serve and the number of contact hours that you provide in your [SECTOR] programming. To what degree would each of the following *increase* the number of students and/or teachers that you could serve and the number of contact hours you could provide, *given your current fiscal resources?*

*[Scale: It would ... “have **little** or **no** effect”; “have a **moderate** effect”; “have a **substantial** effect”]*

[RANDOMIZE]

If there were ...

- ☐ More support from the schools’ teaching staff
- ☐ More support from the schools’ leadership
- ☐ More support and engagement from parents
- ☐ More consistent school personnel/leadership staffing
- ☐ A clearer understanding of how you will evaluate the program
- ☐ Greater availability of appropriate space or facilities
- ☐ Greater availability of appropriate equipment or supplies
- ☐ More support from CPS central office
- ☐ Fewer curriculum mandates that require focus on non-arts subjects
- ☐ Increased demand for your programs
- ☐ A better way to identify schools that can participate in your programming
- ☐ Greater ability to align your program’s schedule with school’s schedule
- ☐ Greater ability to identify schools that may be interested in your programs
- ☐ Better-prepared students
- ☐ Greater access to trained teaching artists
- ☐ More CPS teachers with prior, relevant experience, training, or professional development
- ☐ Greater alignment between your programming and the school’s goals and/or state or national standards

4. *[Show on same page]* What other changes would substantially increase the number of students or teachers that you could serve and the number of contact hours you could provide in your [SECTOR] programming, *given your current fiscal resources?*
-

COMMON QUESTIONS Group 2: Types of Programs and Program Goals

In the next section, you will be asked for more specific details about the programming you offer to Chicago Public School students and teachers, including program descriptions, the number of individuals served, and student contact hours in each program. Please feel free to pause the survey to look up this information; when you return, the survey will resume where you stopped working. If you do not have access to the exact figures requested, please provide your best estimate.

VISUAL ARTS

5. **[Genre]** What types of visual art programs do you offer?
- ☐ Fine Art Making – drawing, painting, sculpture, printmaking, photography, ceramics, textiles
 - ☐ Art Interpretation – interpretation and appreciation of art
 - ☐ Media Arts – film, video, sound, new media
 - ☐ Applied Arts, Architecture and Design – built environment, graphic design, industrial design, fashion design, interior design
 - ☐ Public Art, Mural Art – murals, mosaics, sculptures
 - ☐ Other (please specify) _____
6. **[Format]** In what format(s) are the visual art programs that you offer?
- ☐ In-school residencies for students (multiple sessions)
 - ☐ Single visit in-school student programs
 - ☐ Multiple session field trips
 - ☐ Single session field trips
 - ☐ In-school demonstrations or performances by your organization
 - ☐ Out-of-school time (after-school, Saturday, Summer) single session student programs
 - ☐ Out-of-school time (after-school, Saturday, Summer) multiple session student programs
 - ☐ One-time teacher workshops
 - ☐ Multiple session teacher workshops
 - ☐ Other: _____
7. **[Location]** In what types of locations or sites do you deliver your visual art education programs?
- ☐ Our own facility
 - ☐ A CPS classroom
 - ☐ A CPS art room
 - ☐ Park district facility
 - ☐ Another arts organization's facility
 - ☐ Another room or facility not included above (please specify): _____
8. For each type of visual arts program you offer, please complete the grid below. If you have more than one program in each format, please aggregate them in this table. *[Pipe in teacher column, student columns or both, based on Q2]*

<i>FORMAT (combined) piped in (from Q6)</i>	Number of students you expect to serve this school year (2010-11) (if this program does not serve students, please enter "0")	Number of student contact hours per week (on average) (if this program does not serve students, please enter "0")	Number of schools you expect to serve this school year (2010-11)	Number of classrooms you expect to serve this school year (2010-11)	Number of weeks per session	Time of day: During school day or after school/Out of school	Number of teachers you expect to serve this school year (2010-11)? (if this program does not serve teachers, please enter "0")	Number of teacher hours per year (on average) (if this program does not serve teachers, please enter "0")	Grade level: K- 8 or High School (or both)

9. To what extent is each of the following a goal of your [FORMAT] programming? [7-point scale from 1 "This is not at all an emphasis in our program" to 4="This is somewhat of an emphasis in our program" to 7 "This is a primary emphasis in our program"]

[Will be repeated for each FORMAT]

- Art Making: Engage students in development of studio skills
- Art Literacy: Develop students' understanding of art terms, concepts, and history
- Interpretation and Evaluation: Encourage students to interpret and deepen their understanding of art (as through theory and criticism)
- Make Connections: Assist students to make connections between visual and/or media art and *their personal lives*
- Make Connections: Assist students to make connections between visual and/or media art and *other disciplines*
- Make Connections: Assist students to make connections between visual and/or media art and *other cultures*

10. *[Show on same page]* What other important goals do you have for your overall visual arts education programming in Chicago Public Schools or with CPS students or teachers?

COMMON QUESTIONS Group 3: The Guide

11. In which of the following areas would additional support most enhance your capacity to effectively serve CPS students and teachers through your arts education programming? *[Please RANK the top five areas from the list below.]*

- ☐ Creating a sequencing plan for how to introduce topics in the course of a program
- ☐ Developing unit plans
- ☐ Developing lesson plans
- ☐ Setting learning objectives about which skills to teach
- ☐ Assessing student progress toward learning objectives
- ☐ Establishing evaluation methodologies
- ☐ Understanding where students' skills and knowledge should be if they were performing at grade level
- ☐ Becoming familiar with best practices for arts educators
- ☐ Understanding how to better work with classroom teachers
- ☐ Understanding how to better work with principals
- ☐ Aligning my programs with national and state learning standards
- ☐ Training program volunteers or staff
- ☐ Establishing facility and/or equipment requirements for schools
- ☐ Developing a common language and goals with classroom teachers
- ☐ Using templates to document and share unit plans and/or lesson plans
- ☐ Other (please specify: _____)

12. How frequently do you use the following resources and standards to guide the development of your arts education programs? *[Will be asked in a grid as follows]*

Frequency options (COLUMNS of the grid):

Never
Sometimes
Often
Always

Resources/standards (ROWS of the grid)

- a. Illinois State Learning Standards for Fine Arts
- b. National Art Education Standards
- c. Chicago Guide for Teaching and Learning in the Arts
- d. Standards for SEL (social/emotional learning)
- e. Other (specify): _____

13. *[Asked of those who say "Never" or "Sometimes" about the Chicago Guide]* Which of the following factors have prevented you from using the Chicago Guide for Teaching and Learning in the Arts or from using it more frequently? Please select as many factors as apply.

- ☐ We hadn't heard of the Guide before this survey
- ☐ We don't know enough about the Guide
- ☐ We don't have access to the Guide
- ☐ The Guide doesn't apply to the type of programs that we offer
- ☐ The Guide isn't relevant to the students that my program serves
- ☐ We tried to use the Guide in the past but it wasn't effective
- ☐ We don't have the time to make use of the Guide

- ☐ The Guide isn't useful to us because we know we adhere to state and national standards
- ☐ We do not have enough copies for everyone in my organization
- ☐ Other: _____

14. *[Asked of those who say "Always," "Often," or "Sometimes" about the Chicago Guide]* In which of the following ways have you used the Chicago Guide for Teaching and Learning in the Arts to help you develop your arts education programs?

For each of the ways you have used the Guide, to what degree has it been helpful in developing your arts education programs?

[Show column to select "Used". Show additional three columns marked "Not at all helpful," "somewhat helpful," and "very helpful."]

- ☐ Creating a sequencing plan for how to introduce topics in the course of a program
- ☐ Developing unit plans
- ☐ Developing lesson plans
- ☐ Setting learning objectives about which skills to teach
- ☐ Assessing student progress toward learning objectives
- ☐ Establishing evaluation methodologies
- ☐ Understanding where students' skills and knowledge should be if they were performing at grade level
- ☐ Becoming familiar with best practices for arts educators
- ☐ Understanding how to better work with classroom teachers
- ☐ Understanding how to better work with principals
- ☐ Aligning my programs with national and state learning standards
- ☐ Training program volunteers or staff
- ☐ Establishing facility and/or equipment requirements for schools
- ☐ Developing a common language and goals with classroom teachers
- ☐ Using templates to document and share unit plans and/or lesson plans
- ☐ Other (please specify: _____)

15. *[Asked of everyone except for those who say they haven't heard of Guide before]* In your opinion, what are the key goals that could be achieved by arts education programs' use of the Guide?

- ☐ Creating a common language between arts groups and schools
- ☐ Establishing greater adherence to state and national learning standards
- ☐ Providing a standard approach to scope and sequencing
- ☐ Receiving guidance from CPS about how to provide arts education in schools
- ☐ Receiving guidance from CPS about how to support or supplement in-school arts instruction
- ☐ Creating more effective arts programs and CPS arts partnerships
- ☐ Other (please specify: _____)
- ☐ None of these

VISUAL ARTS: Sector-specific questions

Thank you very much for your help so far.

We have another set of questions that will help each artistic discipline better understand and better serve Chicago Public Schools through arts education programming on an even deeper level. We know that many of you feel as strongly as we do about strengthening the support for quality arts programs in the schools, and hope that you will continue answering the remaining questions. We sincerely appreciate your cooperation so far.

The following questions are focused on the arts education programs that your organization provides in the visual arts for Chicago Public School students and/or teachers. Please answer the following questions with all of your CPS visual arts education programming in mind—even if you provide more than one type of program or serve multiple audiences.

YOUR VISUAL ARTS PROGRAMS

1. Thinking about the current school year (2010-2011), approximately what percentage of your arts education programming do you expect to be in CPS or with CPS students or teachers? If you do not know an exact percentage, please provide your best estimate.
[Show grid with all sectors selected in Q2]
 - ☐ 1-10%
 - ☐ 11-25%
 - ☐ 26-50%
 - ☐ 51-75%
 - ☐ 76-90%
 - ☐ 91-100%
2. Do you expect significant changes in the number of contact hours **or** the number of CPS *[students and/or teachers]* you serve through your visual arts education programming over the next year (2011–12) in CPS schools? If you do not know an exact percentage, please provide your best estimate.
[MATRIX with column(s) for students and/or teachers based on responses to Q]
 - ☐ Yes—the number will probably **increase significantly** (by more than 25%)
 - ☐ Yes—the number will probably **increase somewhat** (by about 1-25%)
 - ☐ No—the number will probably stay about the same
 - ☐ Yes—the number will probably **decrease somewhat** (by about 1-25%)
 - ☐ Yes—the number will probably **decrease significantly** (by more than 25%)
3. What tools do you use to assess **student learning** in your visual arts educational program(s) for CPS students? Please select all that apply. *[RANDOMIZE]*
 - ☐ Written observations
 - ☐ Assessment rubrics or checklists
 - ☐ Teacher-written reflection
 - ☐ Student-written reflection
 - ☐ Teacher/teaching artist surveys
 - ☐ Student surveys
 - ☐ None—we do not assess student learning
 - ☐ Other (please specify): _____

4. *[If “teachers” selected in Q2 of Common Questions]* Who attends your teacher programs? Please select all that apply. *[RANDOMIZE]*
- ☐ CPS classroom teachers
 - ☐ CPS arts specialist teachers
 - ☐ CPS curriculum coaches/supervisors
 - ☐ Teaching artists working in CPS
 - ☐ Pre-service teachers (teachers in training)
 - ☐ Suburban, private school, and/or parochial school teachers
 - ☐ School administrators
 - ☐ None
 - ☐ Other: _____
5. *[If “teachers” selected in Q2 of Common Questions]* What tools do you use to assess **teacher learning** in your visual arts educational program(s) for CPS teachers? (Please select all that apply). *[RANDOMIZE]*
- ☐ Written observations
 - ☐ Lesson- or unit-plan review
 - ☐ Assessment rubrics or checklists
 - ☐ Teacher-written reflection
 - ☐ Teacher surveys
 - ☐ None—we do not assess teacher learning
 - ☐ Other (please specify): _____

YOUR ORGANIZATION

The following set of questions focus on your organization itself, as well as the relationships and interactions that your organization has with CPS faculty and staff.

6. Within your current organization, who **develops** and who **implements** your visual arts programs for CPS participants? Please select as many as apply in each column. *[Show two columns labeled “Develops programs” and “Implements programs”]* *[RANDOMIZE]*
- ☐ Our organization’s staff members
 - ☐ CPS classroom teachers
 - ☐ CPS arts teachers
 - ☐ Teaching artists
 - ☐ Our organization’s volunteers
 - ☐ Parent volunteers in schools
 - ☐ Our organization’s interns
 - ☐ Other (please specify): _____
7. Within CPS, who do you primarily work with to **develop** and **implement** your visual arts programs for CPS students/teachers? Please select as many as apply in each column. *[Show two columns labeled “Develops programs” and “Implements programs”]* *[RANDOMIZE]*
- ☐ Curriculum supervisor/coordinator
 - ☐ CAO (Chief Area Officer)
 - ☐ Local School Councils (LSCs)
 - ☐ Classroom teacher
 - ☐ Certified visual art teacher

- ☐ Certified art teacher in a discipline other than visual arts
 - ☐ Discipline-specific teacher (in an area other than art)
 - ☐ Librarian
 - ☐ Principal
 - ☐ Assistant Principal
 - ☐ Parent(s)
 - ☐ Other (please specify): _____
8. To what degree do you work with the following CPS **offices or departments** when coordinating your visual arts education programs? *[Scale: Not at all, Somewhat, A great deal, Exclusively]* Please select one option for each office/department. *[RANDOMIZE]*
- ☐ Academic Enhancement
 - ☐ Arts Education
 - ☐ Culture and Language Education
 - ☐ Early Childhood Education
 - ☐ Extended Learning Opportunities
 - ☐ Mathematics
 - ☐ Reading and Language Arts
 - ☐ Social Science and Service Learning
 - ☐ Science
 - ☐ Other (please specify): _____
9. *[Pipe in responses to question above (except "Not at all"s)]* What is the focus of your organization's relationship with each of the following CPS offices and departments? Please select all that apply. *[RANDOMIZE]*
- ☐ Program development
 - ☐ Curriculum alignment
 - ☐ School selection (for programs)
 - ☐ Program assessment/evaluation
 - ☐ Teacher professional development
 - ☐ Other (please specify): _____
10. What are your most important criteria for choosing to work with the CPS schools that you do? Please select no more than five criteria from the list below. *[RANDOMIZE]*
- ☐ Income level of school/students
 - ☐ Presence of certified visual art teacher
 - ☐ Lack of certified visual art teacher
 - ☐ Presence of certified teacher in another arts discipline
 - ☐ My organization's history of partnering/working with that particular school
 - ☐ Student achievement scores
 - ☐ Geographic location of school
 - ☐ Lack of other arts partner programs
 - ☐ Community support (from Local School Council (LSC) or parent groups)
 - ☐ Principal buy-in (for field trips, teacher development or planning time, residencies, site visits, etc.)
 - ☐ Monetary or in-kind contributions toward program budget (from the school)
 - ☐ Other (please specify): _____

11. How often does your organization collaborate with other (non-CPS) partners on the visual arts programs that you provide to CPS?
- ☐ Never
 - ☐ Rarely
 - ☐ Sometimes
 - ☐ Often
 - ☐ Always
12. [If "Rarely," "Often," or "Always" above] What impact do these collaborations have on the capacity of your organization? _____
13. What is the total annual budget for your organization?
- ☐ Less than \$50,000
 - ☐ \$50,000 to \$99,999
 - ☐ \$100,000 to \$249,999
 - ☐ \$250,000 to \$499,999
 - ☐ \$500,000 to \$999,999
 - ☐ \$1 million to \$2 million
 - ☐ \$2 million to \$5 million
 - ☐ Greater than \$5 million
14. What percentage of your annual budget goes directly to arts education programming for CPS students and teachers? If you do not know the exact percentage, please provide your best estimate: _____
15. How are your arts education programs funded? Please check all that apply.
- | | |
|--|-------|
| Foundation grants | _____ |
| Other contributed income | _____ |
| Fees paid by CPS Central Office | _____ |
| Fees paid by participating schools | _____ |
| Fees paid directly by students/parents | _____ |
| Other (please specify): _____ | _____ |
16. What other resources or tools do you think would enable you to better serve CPS students and teachers through your arts education programming? _____
17. Is there anything else you would like us to know, about your visual arts education programming for CPS students/teachers, or in general? _____

Appendix V

Participants in Visual Arts Education Research Project

Organizations represented at fall convening (October 26, 2010 or October 28, 2010)

Art Institute of Chicago
Art Resources in Teaching (A.R.T.)
Center for Community Arts Partnership (CCAP), Columbia College Chicago
Chicago Architecture Foundation
Chicago Public Art Group
Community TV Network
Free Spirit Media
Hyde Park Art Center
International House of Blues Foundation
Intuit: The Center for Intuitive and Outsider Art
Kuumba Lynx Performance Ensemble
Little Black Pearl Art & Design Center
Loyola University Museum of Art
Mary and Leigh Block Museum of Art, Northwestern University
Museum of Contemporary Art, Chicago
Polish Museum of America
Osmosis Education and Mentoring Initiative
Pros Arts Studio
Shanti Foundation for Peace
SMART Museum of Art, University of Chicago
South Chicago Art Center
Street-Level Youth Media
Terra Foundation for American Art
Urban Gateways

Organizations participating in the survey

21st Century Artisans
After School Matters
Project AIM, Center for Community Arts Partnership (CCAP), Columbia College Chicago
Anchor Graphics, Columbia College Chicago
Archi-Treasures
Art Encounter
Art Institute of Chicago
Art Resources in Teaching (A.R.T.)
Auditorium Theatre
Balzekas Museum of Lithuanian Culture
Beyondmedia Education
Center for Community Arts Partnership (CCAP), Columbia College Chicago

Changing Worlds
Chicago Architecture Foundation
Chicago Arts Partnerships in Education (CAPE)
Chicago Children's Museum
Chicago Commons Association
Chicago Danztheatre Ensemble
Chicago Japanese American Historical Society
Chicago Opera Theater
Chicago Public Art Group
Chicago Teachers' Center, Northeastern Illinois University
Community TV Network
Court Theatre, University of Chicago
Facets
Frank Lloyd Wright Preservation Trust
Free Spirit Media
Global Explorers Kids
Groundswell Education Films, NFP
Hostelling International Chicago
Hyde Park Art Center
Illinois State Museum Chicago Gallery
Independent Feature Project/Chicago
Inside Out Art Studio
International House of Blues Foundation
Intuit: The Center for Intuitive and Outsider Art
ITVS Community Classroom
Kohl Children's Museum
Little Black Pearl Art & Design Center
Little City Foundation
Loyola University Museum of Art
Marwen
Mary and Leigh Block Museum of Art, Northwestern University
Museum of Contemporary Art, Chicago
Museum of Contemporary Photography, Columbia College Chicago
Music Institute of Chicago
National Museum of Mexican Art
National Veterans Art Museum
Osmosis Education and Mentoring Initiative
Polish Museum of America
Pros Arts Studio
Redmoon Theater
The Renaissance Society
School of the Art Institute of Chicago
Shanti Foundation for Peace
SMART Museum of Art, University of Chicago
South Chicago Art Center

Street-Level Youth Media
Swedish American Museum
Terra Foundation for American Art
The Chicago Mosaic School
The Miracle Center
College of Architecture and the Arts, University of Illinois at Chicago
Urban Gateways
Voice of the City

**Organizations represented at spring convening
(May 3, 2011 or May 12, 2011)**

Art Encounter
Art Institute of Chicago
Art Resources in Teaching (A.R.T.)
Auditorium Theatre
Changing Worlds
Chicago Architecture Foundation
Chicago Arts Partnerships in Education (CAPE)
Community TV Network
DuSable Museum of African American History
Hyde Park Art Center
Inside Out Art Studio
Intuit: The Center for Intuitive and Outsider Art
Kohl Children's Museum
Leadership Advisory Committee, Art Institute of Chicago
Marwen
Museum of Contemporary Art, Chicago
National Museum of Mexican Art
Project AIM, Center for Community Arts Partnership (CCAP), Columbia College Chicago
School of the Art Institute of Chicago, Continuing Studies
SMART Museum of Art, University of Chicago
Street-Level Youth Media
Terra Foundation for American Art